paleoseti

The magazine for Ancient Astronaut & Lost Civilizations research

ANCIENT TECHNOLOGIES, CULTURES AND ADVENTURE

Issue 3 Fall 2014

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Letter from the Editor

Dear readers,

In a lively discussion, an archaeology doctorate said to me: *"We don't need the Ancient Astronaut Theory to explain the world. All so called mysteries will be solved by science over time. The same is true with the Lost Civilization Theory. We are perfectly capable to explain it all with our current model and our research that has been unfolded by science."*

During medieval times the world was wonderful for the clerics. They didn't need science to explain the world or question current belief systems as the church was able to answer all questions and solve all "Mysteries". God and his mysterious ways was the answer for everything. If there was a problem the church couldn't answer satisfactorily, it was said that God didn't want you to ask in the first place. Like I said, it was a great time for clerics. But then came a few people that did not let up and changed - well - everything. They used Science, "*the intellectual and practical activity encompassing the systematic study of the structure and behavior of the physical and natural world through observation and experiment.*" Well, the "experiment" part is hard in archaeology, as *everything* is based on finds and putting 'pieces of the puzzle' together. Although archaeologists will hate me for saying this, it has to be said: Your field of study is a "soft science", not like Math or Physics which are based on calculations and formulas. Unlike any other science, archaeology is polluted by dogma, religious beliefs and politics. I know no other branch of science where critical cases are decided by courts rather then logical thinking. In no other science is it more important of *who* says something rather than *what* is said. The best thing that can happen to archaeology is people that question the status quo, ask uncomfortable questions and bring forth new ideas so we won't end up in medieval times yet again.

Sincerely Yours,

Herbert Eisengruber
Editor-in-Chief, *paleoseti magazine*

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PaleoSeti Magazine welcomes feedback. We would love to introduce a "Letters to the Editor" section in our next issue. Please send your feedback to the above Email address. Please keep your feedback related to the PaleoSeti (Ancient Astronaut) and Lost Civilization Theories.

If you like to contribute an article to PaleoSeti Magazine, please contact us at the email address above including a short description of what your article will be about.
Please do not send us articles and/or photos before we get in touch with you.

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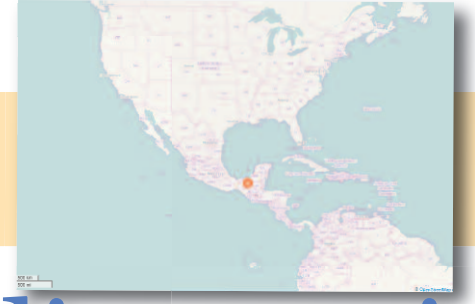


Article by Herbert Eisengruber

The discovery

It's a hot, humid day among the ruins of Palenque in Mexico. The year is 1948. Alberto Ruz, director of research at Palenque for Mexico's *Instituto Nacional de Antropología e Historia* (the National Institute of Antropology and History), makes an interesting observation. He and his colleagues are trying to solve a mystery that they can't explain: One of the stone slabs at the base of the *Pyramid of the Inscriptions* [Photo 2] has several unusual holes in it and nobody can make sense of the holes. But finally Ruz observes that the stones which form the wall of the pyramid are not flush with the base stones forming the floor, but continue deeper into the ground. Ruz and his team decide to lift up the stone slab with the holes and see what's underneath. They find loose rubble and realize that there is a shaft leading downwards which seems to have been filled in deliberately.

It takes Ruz and his team four digging seasons until they finally stand in front of a triangular door.

Photo 1 (Top): The Palenque ruins are located among lush jungle vegetation. Photo 2 (left): The Pyramid of the Inscriptions.

It's the year 1952 now and Ruz is about to make one of the biggest archaeological finds in the Americas. Helpers are prying open the triangular door [Photo 4]. The air that has been

Photo 3: The descent to the Tomb of Pakal is barely lit.

sealed up for 1500 years, is rushing out from a space behind it. When the door opens wider, candles and flashlights reveal a triangular room filled with a huge stone slab right in the middle which looks like some kind of a table. The stone slab seems to be completely covered with carvings and even coloured paint is still visible.

Ruz and his team immediately know that they discovered something important. To this day, the Palenque sarcophagus lid is considered one of the most significant finds in Mayan archaeology.

But it wasn't until 1969 when the lid really became famous outside the archaeology community. At this time, Erich von Daeniken published his first book "Chariots of the Gods" [1]. There - for the first time - somebody interpreted what's depicted on the lid in a technical way. Von Daeniken saw an ancient astronaut in his space capsule or rocket. A year later, a documentary movie with the same name was published [2]. People just witnessed the first man walking on the moon and what was depicted on the lid seemed just too familiar of what people saw on TV.

The world was in uproar, Palenque and the sarcophagus lid was at the center of interest for travelers from all over the world. A lot of visitors wanted to see the mysterious artifact – possible proof of an extraterrestrial visit in the past. But the archaeological community did not agree. Their explanation for the carvings on the lid were – of course – purely 'down to earth', which we will see later.

It has never been easy to visit the sarcophagus lid. The very steep descent, the very narrow passages and the extreme heat and humidity made it a challenge for any visitor. Since only a few people were able to fit in the narrow passageway leading down to the tomb [Photos 3&4], at best two or three people could see it at a time. This led to hours of waiting time to see the tomb and the lid during the 1970s and 1980s. Many tourists did not have the stamina to wait in the tremendous jungle heat in the Pyramid that was also amplified by the body heat of the waiting tourists.

It was even more challenging to take photos of the lid

Photo 4: Behind this triangular door lies the tomb of Pakal and the Sarcophagus lid

Photo 5: The poor quality replica of the tomb of Pakal in the Anthropology Museum of Mexico City.

as the tomb was always extremely dark and tight spaces didn't allow for a tripod setup.

IIn the late 1990's, it was announced that the extremely humid conditions allegedly started to deteriorate the lid, the paint on the wall, and the tomb itself. As in many cases like this, officials immediately started to think about restricting access to this highly controversial and interesting site. Instead of installing a de-humidifing/ climate control system, such as those used in museums housing much more fragile artifacts all over the world, it was decided to gradually remove public access altogether over the years .

It was decided to build a replica of the tomb and lid and display them in the Anthropological Museum in Mexico City. [Photo 5]. This 'replica' turned out to be so poorly done, that it can only be recommended to get a rough impression of how the original might look.

During the trip my wife, Beth, and I undertook to the site in 2005, the situation of visiting the original tomb and lid was such that only a few select visitors where allowed to see it; one had to apply for an expensive permit way ahead of time, a fact that had not been advertised very well.

In April 2005 we arrived in Palenque, a truly magical place. The ruins are in fantastic surroundings in the middle of the jungle. Howler monkeys screamed in the trees, exotic birds were flying overhead. Pyramids and temples were overgrown with thick, lush green vegetation. The place was humid and sticky, just like one imagines it. Only a small percentage of the ancient city of Palenque is actually excavated and we spent the first day exploring the excavated, part of the site.

On our second day, I wanted to see if it was possible to visit the sarcophagus lid and tomb of Pakal. I asked in the office at the main entrance and was told that it was possible to do so. Excellent, I thought! We were very excited. We were led to a lineup of waiting tourists. Although this was our first visit to Palenque, we knew where the Pyramid of the Inscriptions was,

Photo 6: Tourists line up to see the sarcophagus lid. Little do they know that they can only see a lower quality 'substitute'.

Photo 7: On top of the Pyramid of the Inscriptions. The guard was so captivated with his Gameboy that he didn't even paid attention.

and the lineup was not at an entrance I was familiar with. It was close, but it looked like the entrance to a smaller structure right next to it [Photo 6]. Then I remembered an article I read in an magazine about 10 years earlier. In 1994, archaeologists discovered a second, much smaller tomb along with a second sarcophagus lid, right next to the Pyramid of the Inscriptions. This lid – while certainly very interesting – features no carvings whatsoever, the tomb is very plain and nobody knows who was buried there. A dark suspicion was dawning on me.

Sure enough, after about half an hour of waiting in line, we were led into this second tomb, discovered in 1994. A guard told us that this is a famous sarcophagus lid of Palenque. The guard was very careful with questions and was obviously trained to make tourists who don't know much about the subject believe that this is the sarcophagus lid of Pakal without actually saying so. I overheard a conversation of a couple from the US that this surely was disappointing and they can't believe that this is so famous.

At this point, it dawned on me what was going on. We went back to the entrance and asked about a permit for the tomb of Pakal. This time I was able to talk to a staff member who spoke English. "Permits for the Tomb of Pakal are sold out two years in advance, there is no chance to go there", she said. My question of why people are being told that the smaller tomb would house the lid, she answered in a brisk way that many people are "satisfied with what they see. Just enjoy that you are allowed to be here. But there is a possibility for a few hundred dollars to get into the real tomb. We have a waiting list for about 2 years". I was extremely disappointed about the arrogant way this statement was delivered.

To me, the following was clear: Uninformed tourists were deliberately left in the dark by the Palenque park administration and the interested visitors, who knew more about the tomb and the sarcophagus lid were gauged with insane 'entrance fees' and discouraged by crazy waiting times. At none of the information booths in the park was an explanation about why the real tomb of Pakal was not accessible. No information was given of where somebody could apply to get a permit, what to do to get one, or how much it was. Guards had been instructed to leave tourists in the dark about the tomb and the lid, instead, making them believe that a smaller, much less significant tomb is the real thing.

I was not impressed by this dishonest and arrogant way of doing business. I strongly believe that artifacts like the tomb of Pakal and the sarcophagus lid are a true world heritage and belong to all of us. I completely understand the need to protect sites like these for future generations, but there are other ways to do that rather than by locking them up. We walked back to the ruins.

As my wife injured her knee while climbing among the ruins, I walked around the Pyramid of the Inscriptions by myself and found a path in the back leading up to it. After a short but exhausting climb I was standing on the top, surprised that none of the guards stopped me. I very casually walked among the columns towards the inside of the pyramid. There was nobody here. A guard was sitting on the stairs playing with his Gameboy. There was a fellow tourist from Italy that came the same way as I did. The guard looked at us, said, "Buenos dias!", and we asked very casually where the

Photo 8: A rare glimpse inside the tomb of Pakal and the Sarcophagus lid. For twenty minutes I was able to be completely alone here. The lid is quite big in person and impressive to look at.

tomb was. He pointed to an illuminated pathway leading downwards before he got back to his game, trying to beat the highscore on it. Well, he didn't say we couldn't go down, so we saw a chance and walked into the abyss using the steep stairs [Photo 3]. It must have been 45 degrees Centigrade! My new Italian friend was just as excited as I was and although we didn't understand each others' language, we knew that this was our chance to see the tomb. Now or never! Sweat was streaming down our faces. The passage way was barely lit with a few 20 watt light bulbs. I felt like Indiana Jones, with an illegal air around me and fully expected a big round boulder tumbling down after me, any minute now. Or maybe we would be hit by secret arrows embedded in the walls, triggered by the guards for intruders. But reality was, that the guards didn't care. We came around the corner and saw a triangular door. This must be the door to the tomb that Ruz's Team opened ca. 50 years ago, I thought. My heart was pounding. And there it was, the famous sarcophagus lid of Pakal the Great [Photo 8]. My Italian friend must have gotten a bit claustrophobic and left after about 5 minutes. The next 20 minutes I spent completely alone looking at the famous tomb and lid. The actual tomb itself was not accessible, but the door was like a fence, through which my camera fit. This enabled me to snap very rare, clear images of the sarcophagus lid that I can present to you in this article and on www.paleoseti.com.

I don't know how many people will ever have the opportunity to stand in front of the *real* lid in the future all by themselves, but I consider this opportunity unbelievable luck. Sometimes being a little gutsy pays off!

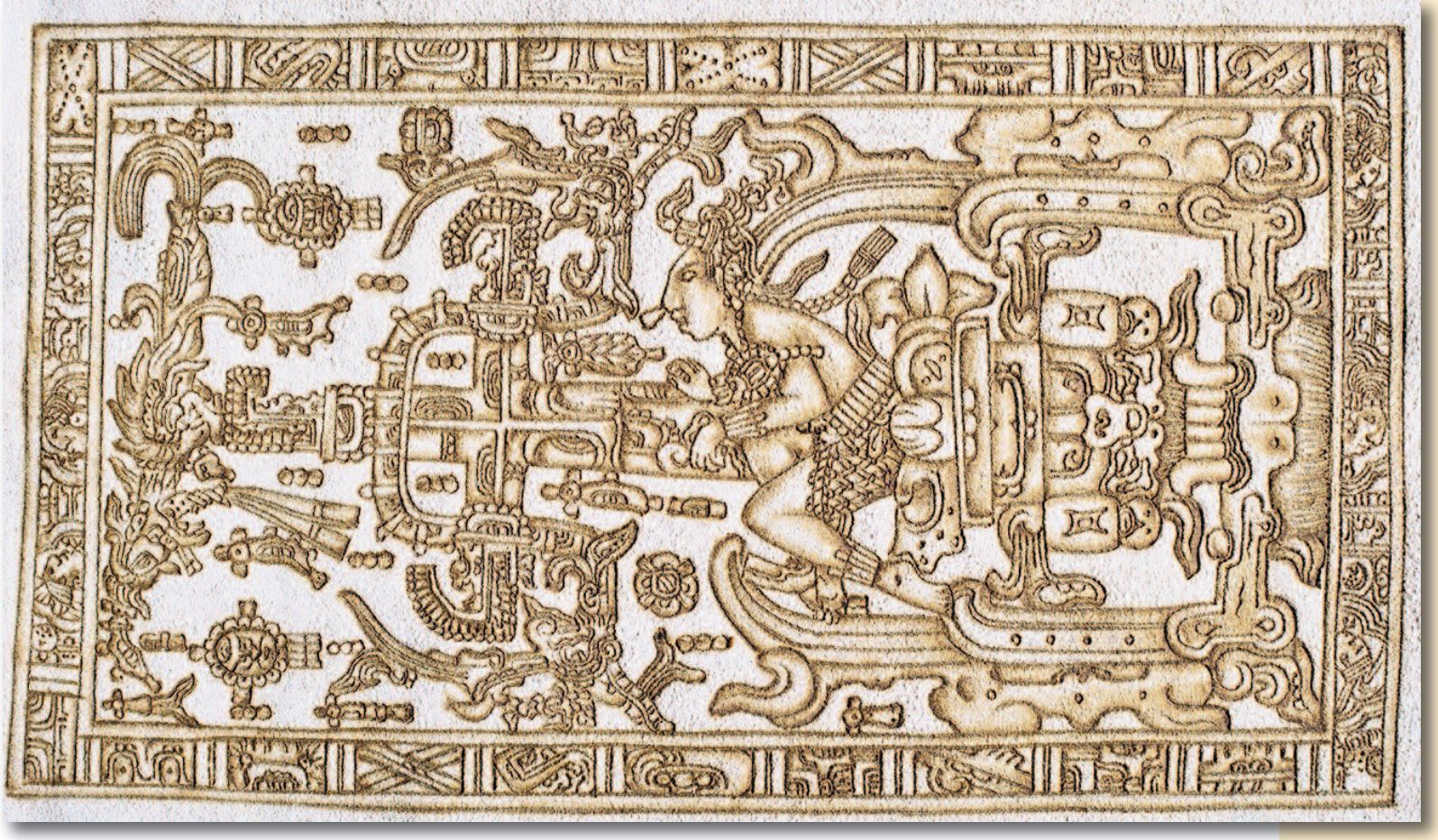


Photo 9: An artists rendition of the Pakal's Sarcophagus lid.

The chamber is about 7m long, 3.75m wide and 6.5m high at its highest point. The sarcophagus lid itself is 3.8m long, 2.2m wide and .25m high.

In photo 8 you can see that below the lifted up sarcophagus lid is where the body of Pakal the great was buried.

Like I said before, what is depicted on the lid is a major source of controversy since the late 1960s. Ever since then, the carving is a corner stone for the Ancient Astronaut Theory as well as a major 'point of attack' from critics that use the lid as an example to 'debunk' the theory. Unfortunately, the discussions about the lid have become very 'black and white' over recent years. I think the truth lies somewhere in the middle and I would like to show that in this article.

In order to do so, we have to look at the lid a bit closer and then compare the two different explanations – the official archaeological view as well as that of the Ancient Astronaut Theory.

To help us with this, we will examine the lid in more detail with this pretty accurate artistic rendering [Photo 9]. As we can see, the stunning carving is very complex and detailed. Let's start how Ancient Astronaut Theorists interpret it.

The Ancient Astronaut Theory View

Ancient Astronaut Theorists see the lid as one of the best depictions of misunderstood technology ever found. The central motif is the person in the middle of the carving. The way the body is carved and sitting is very strange. The person is sitting on a padded seat (the pilot clearly 'sinks' into the seat) and is leaning forward, just like a modern time astronaut in a space craft. The hands seem to manipulate something and the person's foot is resting on a pedal. Behind the person is the stylized depiction of an engine that ends with – also stylized – flames that shoot out of the 'rocket'.

In front of the person on the lid is the rest of the enclosure of the craft. Ancient Astronaut Theorists point out that it is interesting that the person has something like a microphone in front of his mouth. Again, just like a modern time astronaut in his capsule. It has to be said that in Ancient Astronaut Theorist's circles there are different opinions of what the carving depicts. While many believe the carving to show a space craft of some sort, there are others that differ from this opinion. German author S.E. Waxman for example, suggests in his book "Unsere Lehrmeister aus dem

Kosmos" [3], that the carving could show machinery used for digging underground tunnels.
In any case, Ancient Astronaut Theorists think the lid definitely shows something technical which was misinterpreted by the ancient Maya and carved into stone with surprisingly accurate detail.

The Classic Archaeological View

Of course, for classical archaeologists, the sarcophagus lid of Palenque has nothing to do with technology at all. The view is that the lid has to be seen in the context of classical Mayan symbolism; in this context nothing on the lid is mysterious at all. Every symbol can be seen on other Maya carvings and is consistent with findings at other Mayan sites. Archaeologist Linda Schele describes the imagery as follows:
In the center of the lid is the ancient ruler Pakal **[Image 1]** *the Great Sarcophagus cover inside the temple of the inscriptions. Shown is the double-headed serpent that undulates through the branches of the tree* **[Image 2]**, *with enlargements of the k'awiil ("god k") and jester god figures who emerge from the open jaws of the serpent. Below is the image of k'inich janaab pakal and the quadripartite monster.* **[Image 3]** [4].
Wikipedia describes it as follows:
The large carved stone sarcophagus lid in the Temple of Inscriptions is a unique piece of Classic Maya art. Iconographically, it is closely related to the large wall panels of the temples of the Cross and the Foliated Cross centered on world trees. Around the edges of the lid is a band with cosmological signs, including those for sun, moon, and star, as well as the heads of six named noblemen of varying rank.[7] The central image is that of a cruciform world tree. Beneath Pakal is one of the heads of a celestial two-headed serpent viewed frontally. Both the king and the serpent head on which he seems to rest are framed by the open jaws of a funerary serpent, a common iconographic device for signalling entrance into, or residence in, the realm(s) of the dead. The king himself wears the attributes of the Tonsured maize god - in particular a turtle ornament on the breast - and is shown in a peculiar posture that may denote rebirth.[8] Interpretation of the lid has raised controversy. Linda Schele saw Pakal falling down the Milky Way into the southern horizon, a view that would not appear to have found general acceptance among scholars. [5]

Image 1

Image 2

Top: Image 3; Bottom: Image 4

Image 5

Also, in archaeologists' circles, the meaning of the lid and its symbolism is subject to controversy, as always, if two scholars come together. The interpretation varies depending on what scholar one reads. The "monster" **[Image 3]** is described in the Anthropology Museum of Mexico City as the Mayan equivalent of the Atzek god 'Tlaloc' and **[Image 4]** are Tlaloc's (or the 'monsters') beard hair.

Of course we can't forget: "*There, inside the Underworld at the center of the Universe, stands the Tree of the World with a Celestial Bird—symbol of the kingdom of heaven—poised on its highest branch.*" **[Image 5]** [6] The main consensus is, though, that the lid shows common Mayan symbolism.

Heated discussions

Over the years, I was witness to many heated discussions about the sarcophagus lid on- and offline, on TV, radio and in the print media. The only common thing in these discussions is, usually, the red heads of the participants. Like often, if classical archaeology and Ancient Astronaut/Lost Civilization Theorists 'clash', both sides tend to completely ignore what the other side is saying and the discussions get personal and sarcasm and 'tunnel vision' prevails. In recent years, the Ancient Astronaut view of the sarcophagus lid has been pushed more and more to the side to the point that hard core critics declared that the Palenque sarcophagus lid is a 'solved mystery'. They celebrate that one of the 'pillars' the Ancient Astronaut Theory is resting on has been removed by classical explanations.

What always surprised me is, that many Ancient Astronaut researchers didn't really respond to the valid points that classic archaeologists and critics made, instead they repeated the same old claims over and over without adjusting – or better expanding - their theory accordingly. The latest example was certainly the Ancient Aliens TV episode [7] which missed a great opportunity to freshen up the Ancient Astronaut view and counter the critic's valid argument that the lid shows common Mayan symbolism. Instead, it was chosen to present the same view that basically didn't change since the late 1960's; this leaves the critical observer with the impression that Ancient Astronaut researchers have nothing new to say.

I would like to show you that this is not the case. In order to do that I have to take a short 'side trip' from Palenque, Mexico to the tiny village of Buleleng in Bali, Indonesia. There lies the temple of Pura Maduwe Karang, which features stunning and very ornate carvings. What makes this temple – and others surrounding this site – interesting for us, is the fact that it is relatively new, being 'only' about 150-300 years old. When the first Europeans showed up in Bali, the temple was still under construction. Naturally at this time the visiting Europeans brought their technology with them, which was widely unknown to the locals. In the late 1800s, one of the visitors was Dutch artist W.O.J. Nieuwenkamp. Being from Holland, he was an avid bicycle rider and he used it to get around. For the locals,

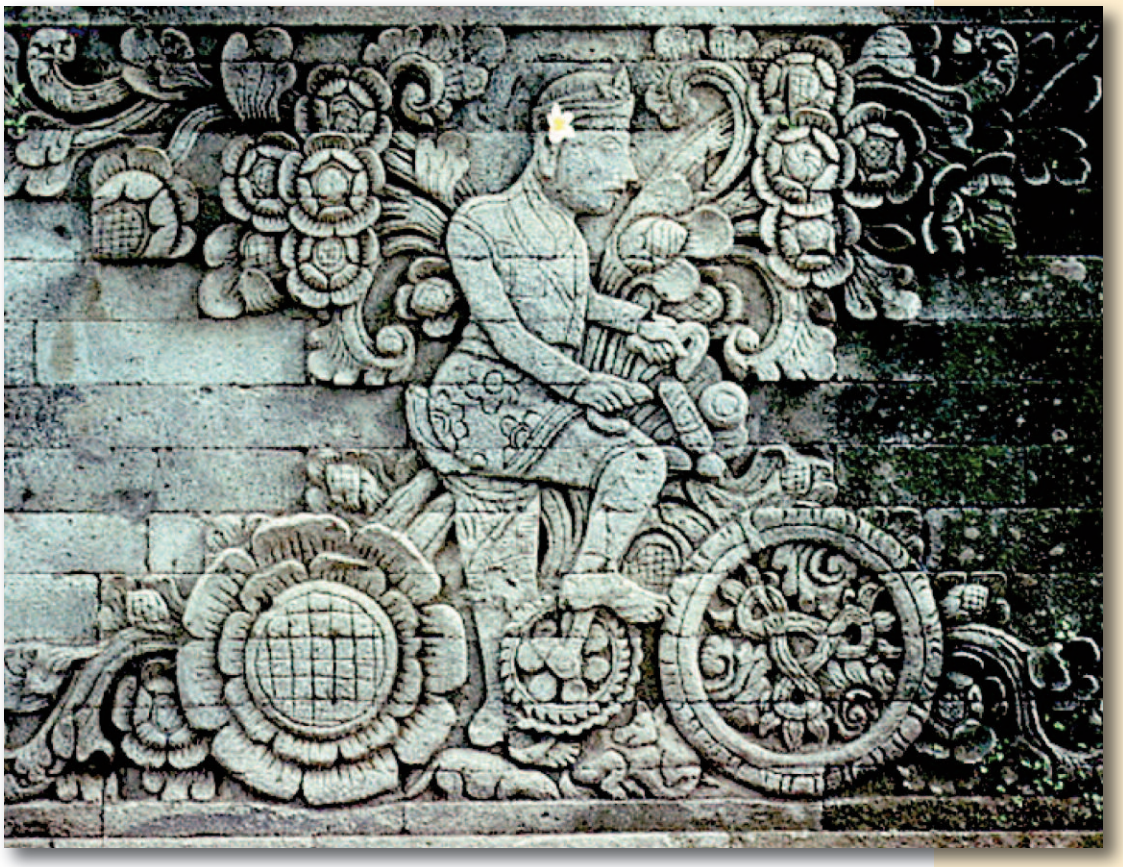


Photo 10. A depiction of misunderstood technology in Bali. Source: Wikipedia Commons, Unknown photographer.

his mode of transportation was a major sensation. So much so, that he and his bicycle were carved in stone into the walls of the temple of *Pura Maduwe Karang* [Photo 10].

Today, this carving is a cute tourist attraction and for local tour guides a great story to tell. But this carving is much more than that! It is the perfect example of misunderstood technology when a technologically lesser developed culture is meeting a more advanced one. The great thing is that we know the cultural and historical background of the carving and what it actually displays.

Let's take a closer look at the carving: We know its history, therefore we are sure it shows a bicycle with its rider. We are all familiar with what a bicycle looks like, that's why we have a 'homefield advantage'. Although, upon closer inspection, there is not one real part of the carving that would give away that something technical is depicted. That's because the carver didn't know what a bicycle was. He had no concept of a mechanical machine. For him this object was something beautiful and mysterious. But since he had no concept of a mechanical wheel with spokes, he carved what was known to him in his world which was round and beautiful: Flowers and blossoms. Hence the bicycle's wheels are lotus blossoms. The lotus flower also has a close connection with Balinese culture in the past and today: "In Balinese scripture Danghyang Dwijendra stated Bali as Padma Bhuwana, or 'lotus flower' of this planet. The lotus flower is the king of all flowers (Raja Kesuma) and referred to in various stories. Balinese temples contain many structures and one of the most important is the Padmasana or Lotus Throne. The Padmasana is a tall sculptured stone tower upon which the empty stone seat, or lotus throne, is reserved for Sanghyang Widi Wasa (the Supreme God)" [8].

But the carving also contains more Balinese symbolism, like the mandala in the front wheel etc. And yet, no archaeologist disputes the carving is showing a bicycle; although all the carving shows is Balinese symbolism that can be seen in one form or another in many temples all over Bali.

Imagine we wouldn't exactly know what a bicycle looks like, for example, if our culture would just have begun to develop bicycles ourselves.

What makes the symbolism special in this case is, that the common symbols are arranged in a special way. We can say the carver 'constructed' a picture of a technical object that he saw using symbols that he knew well. In a way, the carving is both ancient symbols with all their meanings *and* something technical.

I'm convinced, that this is exactly what happened with the sarcophagus lid of Palenque! The big difference is, that we do not know exactly what technical contraption is shown on the lid.

But the Archaeologists are 100% correct in telling us that the symbolism on the lid is common in the Mayan culture and can be commonly found in many other sites and are nothing special. It's the arrangement of the symbols that make the lid so special.

In a more abstract way, we can see the lid just like a modern computer generated image – also called a photo mosaic - that is comprised out of many smaller images. If you only look at the individual images, that's the only thing you will see. But if you step back and look at the whole image, everything changes and a bigger picture appears [Photo 11].

In a way, the Palenque sarcophagus lid is similar. The symbolic imagery on it - looked at by itself - is very common. But if you combine it as a whole, the image gets an entirely new meaning.

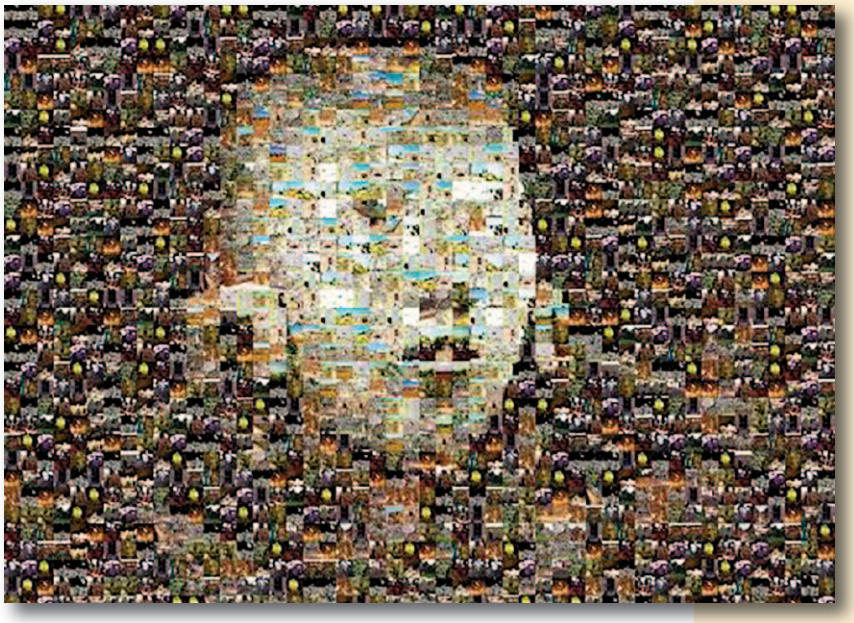


Photo 11: Photo mosaic showing the death mask of ancient Maya ruler Pakal the Great, made out of hundreds of photos from Mexican ruins.

However, there is another aspect of the sarcophagus lid that has – to the best of my knowledge – never really been discussed before.

Let's do something entirely outrageous and assume for a moment that the imagery in the lid is showing a technical machine of some sort. I think it would be extremely unlikely that this machine would only be depicted in one specific place. It would be important enough to re-appear on Mayan iconography throughout the Mayan world. A machine like this would be a major center point of Mayan religion, even if we can assume that only specific people like priests had access to it and/or were informed about its purpose. Such a machine would be worshiped, not only in its entirety, but also the parts which make the machine work. We know of examples of this from more modern times, such as when Native American people were exposed to complex machines like locomotives. Here the headlights of such locomotives had special meaning as they were considered 'the eyes' of the 'iron horse'.

Following this logic we can assume that the machine – or parts of it – would be shown many times over, in different places, in different carvings or drawings. Isn't this exactly what the official archaeology is telling us? The symbols of the Sarcophagus lid are common in Mayan iconography. What if the machine – or parts of it - depicted on the lid is the source for this iconography? Yes, I can already hear the outcry of the critics that I'm not allowed to argue that way. But I'm going even one step further. I claim that there is further evidence that the machine was real and the Maya had knowledge of it being used.

The evidence is in the surrounding temples in Palenque and now resides in the Anthropological Museum of Mexico City (Museo National de Antroplogia). Here, in a rather dark corner illuminated by only a few dim spotlights, is roughly a 1.5m tall carving known as the Temple of the Cross Tablet (The Temple of the Cross is a temple not far from the Temple of the Inscriptions where the sarcophagus lid was found). This carving can be easily overlooked as the museum boasts a sheer overwhelming number of ex-

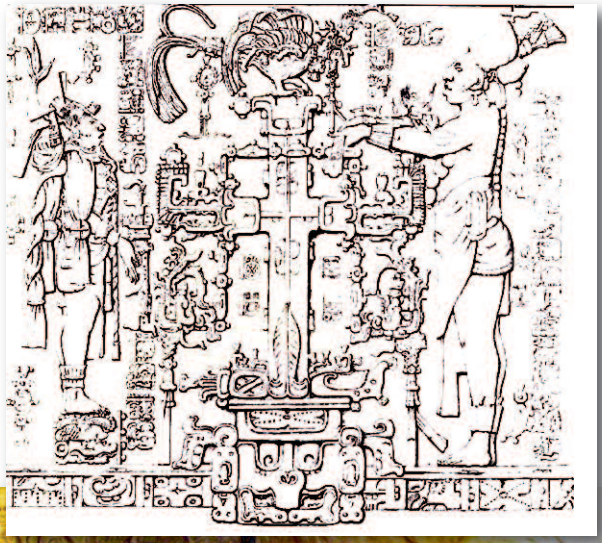


Photo 12: The tablet of the Temple of the Cross see also Photo 13, Drawing by Alfred P. Maudslay 1889-1902

hibits. Photos [12&13] The photo shown has been contrast enhanced as well as possible. For better viewing, I included a drawing from the late 1800's [Photo 13]. On the left and right are two people standing, each facing inwards. In between the two figures, you basically have the exact iconography of the sarcophagus lid of Palenque with a few differences.

One minor difference is that the (Celestial-) bird on top of the carving is facing the other way.

It's the two major differences that are extremely interesting:

First, this carving is missing Pakal, the central motif on the Palenque lid carving.

Second, if you look at the bottom of the drawing, the flames – pardon, the beard hair – are missing although the rest of the 'monster' (or Tlaloc), as seen on the Palenque lid is there.

What does this mean? Remember we are assuming the carving on the lid shows a technical machine. Every technical machine requires maintenance. And I think this carving, which is now in the Anthropology museum of Mexico City, shows this machine being maintained. The pilot is out of the machine – hence Pakal who is operating it on the Palenque sarcophagus lid – is missing and the flames (beard hair) are missing simply because the machine is turned off!

Photo 15

The two persons standing left and right to the machine on the Mexico City carving, are shown during maintenance of the machine. I'm also convinced that the Maya are telling us that the machine is flying for the simple fact that on top of the machine is a 'Celestial bird'. Again, you have to keep in mind that the carver – just like the carver in Bali who carved the bicycle out of flower blossoms – had no idea what he was looking at and had to 'translate' what he saw and experienced with means understandable to him. I think the ancient Maya did a fantastic job, we just have to be willing to see it.

But that's not all. Also, located in the Anthropology Museum of Mexico City is another stele [Photo 14] which is of tremendous interest in connection to the

Photo 16; Source Wikipedia Commons
Photo: NASA Langley Research Center

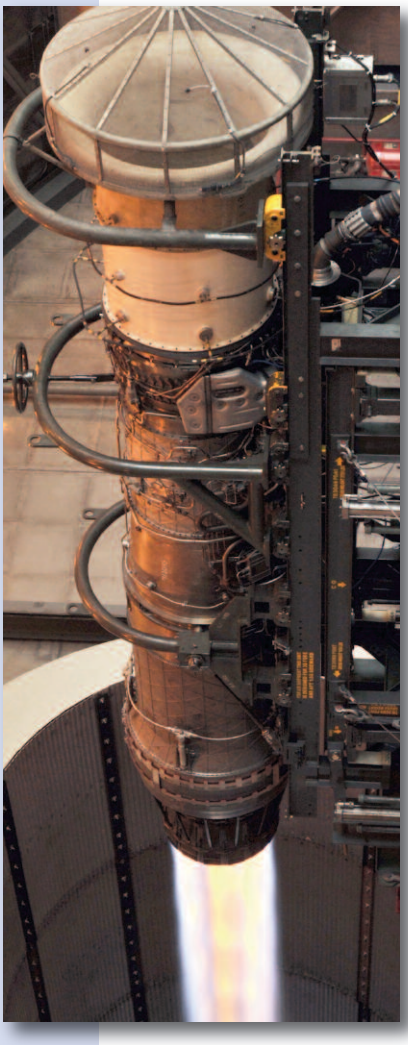
Photo 14

Photo 17: A vortex carved into a column of the "Temple of the Thousand Columns" in Chichen Itza, Mexico

symbols of the Palenque sarcophagus lid. The stele basically shows a part of the Palenque lid [Photo 15]. Of course, this stele is carved by a different artist and, therefore, shows a different style. Again, this is proof of the claims of the classic archaeologists that the iconography on the lid is very common in Mayan culture.

Yet, there is one detail on the "Mexico City Stele" that makes it very interesting. If you look closer on the bottom of the stele, you can see two swirly 'ornaments' under the flames (beard hair). In a discussion with a professional archaeologist about what this part of the carving might be, he told me that those are indeed just ornaments. I disagree. Again, I'm taking liberty and assume that this stylized carving shows a technical machine like a jet or a rocket engine in a way that the Mayan carver could understand.

Photo 18: A modern jet engine from a F-15 fighter jet; Source Wikipedia Commons Photo: Shelley Gill



Due to the lack of technical knowledge, the artist had to carve what he saw. And that was when the engine exhaust hit the ground, it picked up dust in a very particular way. Now everybody that has ever seen a strong gust picking up dust knows, that the aerodynamics will swirl the dust particles in a very particular way. This is shown in [Photo 16] which was taken by the NASA Langley Research Center to visualize vortexes created by airplanes and their engines. And that is exactly the way the dust swirl is carved on the stele! It's amazing how the Mayan carver picked up this important detail and integrated it into the stele. I found the same swirly vortex depicted on several columns at the Mayan site of Chichen Itza several hundred kilometers away on the Yucatan Peninsular [Photo 17]. Note the curious 'landing strut' like structures to the left and right. Now compare the stylized stele of [Photo 14] with the engine out of a modern F-15 fighter jet [Photo 18] and try to see this modern high-tech engine with the eyes of somebody that has no idea about technology. You can see how the ancients had to interpret the nuts, bolts, lines and all the other technical gimmicks as eyes, nose, hair, etc.

Is this all just a giant coincidence or does the puzzle fit together after all?

But that's not quite the end of the story.

With all the talk about the Palenque sarcophagus lid, it is sometimes forgotten that the skeleton of Pakal,

Photo 19: The stunning jade death mask of Pakal the Great. Now in the Anthropological Museum in Mexico City.

the ancient ruler of Palenque, was found under it. A stunning Jade death mask which shows Pakal's face was found over his skull [Photo 19]. This mask can also be seen in the Museum of Anthropology in Mexico City. This mask is among the finest jade artifacts found

Photo 19: Pakal the Great carving in the Archaeological Museum of Palenque. Source: Wikipedia Commons, Author: A.Skromnitsky

in the Mayan world.

Upon closer inspection of the mask, one can see one very prominent feature of Pakal's face; the long nose ridge which extends his nose well into his forehead. This feature is not only found on the jade mask, but shown on other very realistic depictions of Pakal in other museums, like the on-site archaeological museum in Palenque. This nose ridge is not something that any human being exhibits naturally. It is speculated that the Mayan people achieved this by implanting Jade pieces into the forehead and above the nose for this distinctive look. But not just the nose ridge was important to the Maya, also an elongated head, which will be discussed in a different article in one of the next issues of Paleoseti Magazine.

For now, it's important to ask the question of who the ancient Maya wanted to imitate. In combination with the possibility of the Palenque lid showing a technical machine, this question would become an important one, don't you think?

I would like to mention the fantastic work of Archaeologist Linda Schele who died way too early in 1998. Her passion for Mayan archaeology remains unsurpassed. During many years of research, she made thousands of detailed drawings of ancient Mayan artifacts and ruins. Before she died, she expressed in her Will that all her drawings should be freely available for all people interested in the subject.

You can access this collection here:
http://www.famsi.org/research/schele/index.html

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The Case for Ancient Astronauts Part 3

Article by Herbert Eisengruber

In the last issue (Summer 2014) of PaleoSeti magazine, we started to look in more detail into the challenges and possible solutions of interplanetary spaceflight with so called generation spaceships. In this issue, I would like to explore the question of what the basis of medical knowledge of such a society that takes on such a challenge would most likely be.

As we established in previous issues [1], space travelers that would set out on such a journey would not do so just in good faith, they would have a pre-established target planet which they would have remotely studied in quite some detail. It is not a far stretch any more that within the next 200 years we would be able to tell if a remote planet has a suitable atmosphere and already houses life.

The distance of the target planet would be known as well as the travelling speed of the generation spacecraft. Therefore, the approximate travel time could be pre-calculated.

Within the last 200 years, humanity has made great progress in the medical field. Diseases that have – literally – plagued humanity for thousands of years have been eradicated and are no longer a problem for modern medicine. Of course, new challenges are arising everyday as viruses and bacteria mutate, but, overall our species has been fairly successful in fighting disease. While humans learned how to cultivate and modify plants and animals through artificial selection and cross breeding for several thousand years, the new scientific field of DNA and genetic research has evolved ever since the discovery of DNA by Swiss Physician, Friedrich Miescher in 1869.

Animals and plants have been cloned since the 1980s, and genetic testing already enables science to identify and cure many diseases.

Not only medicine, but also many other fields have been advanced tremendously by DNA research. For example, criminal investigations have become a lot easier. But it's also safe to say that our society is still in the beginning of the DNA research. In 2003, the human genome project which was started as an initiative by the US government in 1984 was finally completed with the complete analysis of human DNA.

Of course, there have been many discussions over the last 30 years about ethical implementations of genetic research, but I have no doubt that humanity will work out a proper and ethical way of dealing with it. I'm convinced that in 200-300 years, genetic research will have contributed in curing many diseases that are major problems today.

I think it's safe to assume that a society that embarks on a trip with a generation spaceship will have very advanced medical and genetic research knowledge. Of course, we can only speculate about the ethical views of such a society, but I think that a technological advanced society that had to overcome similar problems, will naturally come to certain ethical standards that are equal or 'higher' than our own.

In any case, a society which is capable of outfitting such a space mission would surely outfit it with the best technical standards their society has to offer. A trip that would last several hundred years or longer would heavily rely on the flexibility of their scientific endeavors, and it's safe to say that the genetic manipulation on plants and animals would be a 'standard tool' for such a society.

A smart way to ensure the success of long distance, extended time space missions would be to outfit the ship with an extensive gene-pool of the home world. If you think about a modern 'Arch of Noah', you are on to

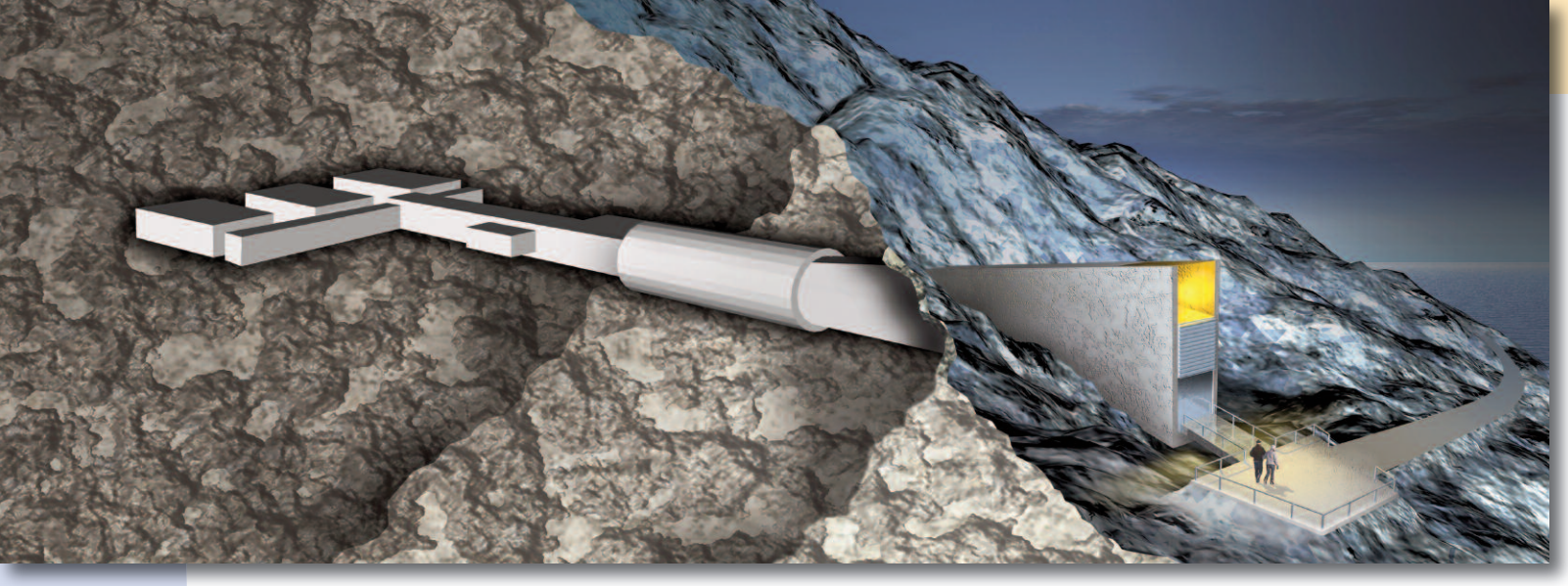


Photo 1: Overview of the Svalbard Global Seed Vault; Drawing Courtesy: Global Crop Diversity Trust

something, but this is something I would like to discuss in a later issue.

For now I would like to show you a place in Norway which you might not know about...

The Svalbard Global Seed Vault

... there high up in the Arctic on the Island of Spitsbergen about as far North as one can go on land, lies the 'Svalbard Global Seed Vault. In 2008 the Norwegian Government opened this unique place for the world. Here is the official description of the Global Seed Vault:

"*Backup storage for the world's seed.*

The Svalbard Global Seed Vault was established by the Norwegian government and has for the past five years offered free storage for seed collections all over the world who want an additional backup. Today somewhat less than 2 million different seeds from global food and agricultural crops are in cold storage in private and public gene banks worldwide.

The Nordic Genetic Resource Centre (NordGen), which is responsible for the daily operations of the seed vault, opens for deposits of new seeds three to four times a year." [2]

Photo 2: Entrance to the Svalbard Global Seed Vault. Source: Wikipedia Commons. Author Bjoertvedt

The facility is drilled deep into a mountain in the enternal Ice of Spitsbergen and serves as the biggest refrigerator in the world [Photos 1 & 2].

The project started out in the 1980s as a genebank for Norwegian crops, but has since grown to a world wide scale. [3]

The reason I became interested in the project is simple. This concept is basically exactly what a society would use if they would venture into space on a generation spaceship. Having seeds in deep freeze as a basic storage system for plant based DNA is a relatively low tech, and cost and space saving solution that is very effective. For animal and human DNA the storage requirements are technically more involved. To store this type of DNA a Cryogenic storage facility is needed [Photo 3].

Cryopreservation (Cryogenics)

Wikipedia describes this technology known as 'Cryopreservation' as follows:

"*Cryopreservation or cryoconservation is a process where cells, whole tissues, or any other substances susceptible to damage caused by chemical reactivity or time are preserved by cooling to sub-zero temperatures. At low enough temperatures, any enzymatic or chemical activity which might cause damage to the ma-*

Photo 3: Cryopreservation; Source: Wikipedia Commons
Photo: United States Dept of Agriculture

terial in question is effectively stopped. Cryopreservation methods seek to reach low temperatures without causing additional damage caused by the formation of ice during freezing. Traditional cryopreservation has relied on coating the material to be frozen with a class of molecules termed cryoprotectants. New methods are constantly being investigated due to the inherent toxicity of many cryoprotectants. By default it should be considered that Cryopreservation alters/compromises the structure and function of cells unless it is proven otherwise for a particular cell population." [4]

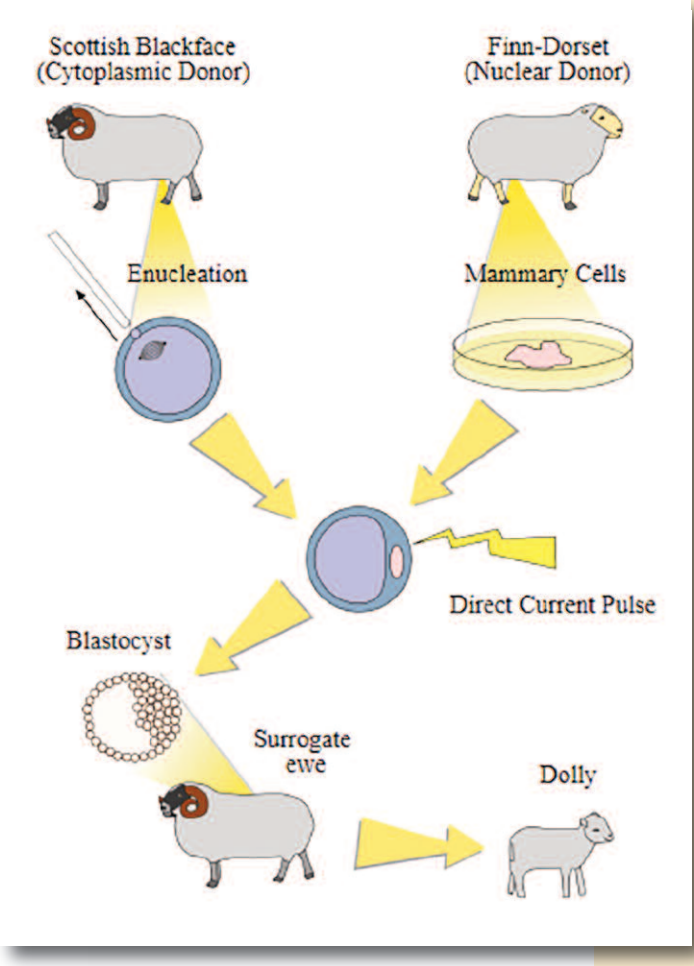
It is interesting to see that there are already projects on the way to use this technology to preserve the DNA of endangered species for future generations, like the NYC museum's deep freeze lab that preserves DNA of endangered species for the US National Park Service. [5]

A more bizarre use of Cryopreservation is currently offered by a few select companys worldwide. They offer (in exchange for hard cash, of course) to put people in deep freeze after their death in hope of future advancements in science. The plan is to revive the dead person once science can cure the cause the person died from and therefore, extend their lifespan. While some readers might shake their head, the theory behind all this is quite solid, and only time will tell if it all pans out for all the people involved. I, for one, would have more more faith in the technology behind it then in the long term financial liquidity of the companies providing the service. But best of luck to everybody.

Of course, if we talk about DNA we will eventually arrive at the highly controversial technologies of DNA (Genetic) manipulation and cloning. While genetic manipulation has basically been done for thousands of years by cross-breeding species in nature and human intervention, we usually link the phrase with modern direct manipulation of DNA in the laboratory.

"*In biology, cloning is the process of producing similar populations of genetically identical individuals that occurs in nature when organisms such as bacteria, insects*

Photo 4: The cloning of 'Dolly', the sheep; Source: Wikipedia Commons



or plants reproduce asexually. Cloning in biotechnology refers to processes used to create copies of DNA fragments (molecular cloning), cells (cell cloning), or organisms." [6] One of the most published clones in history was, without a doubt, "Dolly the Sheep" which was the first successfully cloned mammal in 1996 [Photo 4].

This scientific breakthrough sparked a huge outcry among animal rights groups and debates about the ethical implementations of cloning as human cloning theoretically could be achieved using the same technology. In science fiction literature, cloning was discussed as early as the 1930s. It wasn't long after the successful cloning of "Dolly" that the discussion about cloning took rather bizarre turns. Pseudo religious nutcases and an UFO sect surfaced, that claimed to have cloned a human being, but never could provide any proof for doing so. It is unfortunate that in popular culture those negative aspects of technology seem to 'stick' in people's minds rather than the promising aspects of it. Another unfortunate side effect was in the late 1990s, that the Ancient Astronaut Theory who's authors like Erich von Daeniken talked about cloning in conjunction with Generation Spaceships in a scientific manner [7, 8] (both books are unfortunately not available in English) and without any religious agenda whatsoever in the 1980s, got mentioned with those sects in the same sentences. Many people that were curious about the Ancient Astronaut Theory didn't voice it in public anymore, out of fear the public would put them in the same category as those religious-nutcase-sect-fanatics.

But since the public's attention span is short (a few weeks at best), the issue of cloning soon was put on the 'back burner'. Not so in the scientific community. Over the years the technology was further developed, and today over 20 different animal species have been successfully cloned. The technology has been deemed safe by the US Federal Department of Agriculture (FDA) and steaks from cloned animals are roasted to perfection on many BBQs every year.

While the issue of animal cloning seems to be settled officially for the most part in many countries, human cloning is still highly controversial and will be for many years to come. Personally, I think the discussion is a healthy one, but sooner or later we have to come to a consensus as the technology is too promising for curing diseases, and it would be a shame if we don't take advantage of it. If the history of science showed us one thing: If it's possible it will be done, it's only a matter of time.

I'm convinced that a society which is ready to set out into space has created the ethical framework to use technology regarding DNA manipulation and cloning to their advantage and to better themselves. It is also possible that during a long space trip – which could last several hundred years or longer in a generation spaceship – this technology has been pushed forward out of pure necessity. The fact that our own society – in its current development stage – is still somewhat 'reserved' about this technology (as is usually the case when new technologies emerge) does not mean other cultures didn't overcome those reservations. Perhaps in the near future our society will realise that this technology is the only way to conquer diseases that are a major problem today. If this is the case, future generations will use this technology just as commonly as we use x-rays, MRIs and CT-scans today.

In fact, DNA manipulation could prove in the future as one of the most important technologies ever thought up by man and could be crucial for our ultimate survival. In terms of the Ancient Astronaut Theory, a closer look at DNA sequences of our own DNA as well as the DNA of select animal and plant species could hold the key in unlocking humanity's history and could ultimately prove the visit of ancient astronauts in the past. We will explore this in more detail in future issues of PaleoSeti magazine.

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The forbidden history of the Auracanos

The Rehue and the Kultrun: Symbols of contact with heavenly beings

Article by Rafael Videla Eissmann

Del Norte, así dicen, vino el demonio.
Por debajo del suelo pasó,
por los aires pasó.
Fray Félix José de Augusta
(1934)
("From the North, they say, the demon came.
Under the land he went,
through the air he flew").

The Araucanos

When the Spaniards arrived in Chile during the 16th century they recorded their journeys and the most significant events as well as diverse aspects of the indigenous cultures they met in the crónicas. In general, the crónicas have been a very important resource of study and knowledge of the indigenous groups throughout America, providing information such as their languages, traditions, origins, religions and beliefs. In Chile, the Conquistadores and Christian priests wrote numerous *crónicas*, giving information about the Araucanos and other indigenous groups that lived in the country.

In 1541, when the Conquistador Pedro de Valdivia founded the city of Santiago de la Nueva Extremadura in the central region of Chile, his people and he faced a dreadful resistance by indigenous people known as *Araucanos*, also known as *Mapuche*, this is, the *People from the land* or *Gente de la tierra*, a group that around one hundred years earlier stopped the Inca expansion in the territory of Chile. The Incas called them *Araucanos* or *Araucanians*, which means, according to some sources, *rebellious people*, or *enemies*, because of their furious resistance against foreign invaders. Other sources explain that the name *Araucanos* come from the place *Rag Co* adopted later in the Spanish language as *Arauco*.

A Mapuche family in front of their Ruka *or home. The* Rehue *or Sacred Ladder is covered by branches (Unknown photographer. Ca. beginning of the 20th century).*

The Mapuche people are not –as it would be thought – one single group. Since early times, they have been divided in geographical units:

Picunches or People of the North.
Huilliches or People from the South.
Pehuenches or People from the Pehuén (*Araucaria araucana*).
Chiquillanes or People of the Mountains.
Lafquenches or People from the Lakes.

All these groups lived in the central and southern regions of Chile, especially in the area known as *La Araucanía*.

The origin of the Mapuche is not known. In one of his studies, the anthropologist Ricardo E. Latcham, concluded that the Mapuche were not originally from Chile, but they came from the Amazonas: He detected several linguistic and cultural similarities that the Mapuche had with some cultures of the Amazonas.

According to some studies, the *Mapudungun* or the language of the Mapuche is related to the Penutian languages from North America; other authors have also stated relations between the *Mapudungun* and the Arawak language.

In early times, the Mapuche were nomadic hunters and gatherers. Later on they developed an incipient agricultural society, with gender roles based on a patrilineal and patrilocal structure. In the view of some archaeologists and anthropologists, the Mapuche received some degree of influence from the Inca cultural waves which spread in the northern regions of Chile, especially over the Aymarás and the Diaguitas. This field could be appreciated in some pottery designs and in some agricultural implements that were used by Mapuche groups at the time of the arrival of the *Conquistadores* to the territory of Chile.

Their tribal society was divided in exogamic groups or *Levos* under the direction of a patrilineal linage whose head was a *Lonko* or chief. Only during war times or main threats against their people, the Mapuche would unite under the leadership of a *Toki* or 'Axe-carrier'.

Their economical system was based on agriculture, and their social organization consisted of extended families known as *Buta levo*.

Before the arrival of the Spaniards, the Mapuche people extended geographically from the Aconcagua River to Chiloé Island with also some extension to the actual Argentinean territory.

The Spaniards and the Guerra de Arauco

The Mapuche resisted many attempts developed by the Incas to subjugate them and their territory. The result of this confrontation was that the Inca only kept some cultural influences beyond the Rapel and Cachapoal Rivers where they might have established some fortresses like the *pukara* of La Compañía hill and the *pukara* of La Muralla hill, although it is not certain that these vestiges correspond to the Incas.

With the arrival of the Spaniards, the Picunches were subjugated promptly in the *Conquest*. Surprisingly, they became the worst enemies of the southern Mapuche themselves. With the Spaniards expeditions to the South of Chile, the battles between the newcomers and the Mapuche soon began: This is the long-term *Guerra de Arauco*, a war that lasted over 300 years –from the 16th to the 19th century–.

King Phillip II of Spain (1527-1598) declared that the

Araucanos wearing ritual apparel and masks in Cautín, in the South of Chile (Photograph by Gustave Millet, ca. 1930).

Conquest of Chile has cost him "*la flor de mis gúzmanes*", or the war has cost him "the best of his men". In this process, a quite interesting cultural exchange and trade also began as a geographical stage the BíoBío River in the area called *La Frontera* or *The Frontier*.

La Guerra de Arauco inspired the epic poem *La Araucana* written by the soldier and poet Alonso de Ercilla y Zúniga. Its first part was published in 1569 and the second in 1589. It is considered as one of the most important works of the Golden Age of the Spanish literature.

During the 17th century, the Chilean and Mapuche authorities developed a series of treaties under the name of *Parlamentos*. When the Chilean Independence process from Spain took place, some Mapuche took part on the Spaniards side, that is, the Royalists led by Vicente Benavides, assuming that the Spanish Crown would offer to preserve their lands.

After the Independence of Chile ,the Mapuche started to deal with the new authorities in a long term process that lasts until nowadays. Ever since the *Ocupación de la Araucanía* or *Occupation of the Araucanía*, several problems between indigenous culture and the Chilean-Western culture have taken place.

After some treaties, the Mapuche obtained certain territories known as *comunidades*.

From this time on, the Mapuche society became sedentary, developing agriculture as their principal activities followed by livestock.

Today, the descendants of the Mapuche live in the southern regions of Chile, preserving some of the traditions of their ancestors. They developed a stationary agriculture work. But most of Mapuche descendants have migrated to main cities, such as Temuco, Concepción and the capitol city of Chile, Santiago, in search of better economic opportunities. These are the so called *Urban Mapuches*. The rest of the Mapuche, which is about 70% of them, still live in agricultural areas of the VII, VIII, IX and X regions of the country.

The Mapuche people represent about 4% of the Chilean population, and they are distributed mainly in the Araucanía region, which is the IX Region of Chile, and in the nearby areas.

The view of the World

The Araucanos had a complex mythical-magical-religious view of the world based on ancient traditions. Although, what is known today about their beliefs can differ from the view of each author. For instance, if they were monotheistic or polytheistic, it is a fact that they had a strong magical sense of life and death. They conceived a Creator God as *Ngenechen*. They also believed in ancient mythical ancestors that live in heaven or *Wenu Mapu* – literally the "Land of Heaven".

An old cemetery of the Araucanos in the South of Chile. These funerary totems are called Chemamüll *or "Wooden People". Some have anthropomorphic features and others, have in their highest part, an eight point star which represents Venus star (Fotography by O. Heffer, 1910).*

In the traditional view of the Mapuche, mankind, animals, forests, rivers and lakes, spirits and the Earth itself were all one. This is the *Unus Mundus*, the archetypical concept of traditional cultures of America.

Their mythical-magical-religious view of the world was preserved in the *Ad-Mapu* or *Law from the Land* which is a sacred tradition. One of the main figures in the Mapuche culture is the *Machi* or shaman, a guardian of all wisdom and knowledge. For example, the *Machi* has the power to perform ceremonies for curing diseases,

warding off evil, or influencing the weather, the harvests and to perform social interactions and such.
Another important figure is the *Renü*, the preserver or keeper of the esoteric knowledge.
With the arrival of the Europeans, the Mapuche were able to adopt different foreign elements that became promptly part of their own culture. Perhaps the best example of this process was the silver jewelry which has become the symbol of today's Mapuche culture. In that sense, the Mapuche silver jewelry contains numerous symbols of their beliefs and myths.
The Mapuche also adopted horses, sheep and the use of wheat and some metals. At the same time, an important part of Mapuche beliefs and culture have remained and influenced the Chilean society and culture, especially through the toponomy, foods, herbs and, to some extent, some words of their language.

The reality of the myths: The Deluge

Perhaps one of the most common traditions found throughout the continent is the myth of the Deluge or *Great Flood*. It has been recorded from Tierra del Fuego to Alaska. For instance, it is found among the Selk'nam and the Yámanas of Patagonia; among the Araucanos, Uros, Tiahuanacotas, Cañaris and Incas of the Andean world; among the Tupí and the Guaraní of the Gran Chaco; in Mesoamerica is found among the Zapotecas, Mayas and Aztecs and in North America, among the Cherokee, Navajos, Ojibwas, Tlingit and Eskimos. Although there are local variations, in essence, the events described in the myths are the same: Something has altered the natural order, this is, the divine order – or the 'laws' – of God or the Gods. And because of this alteration or break of the divine laws the Supreme Being sent some emissaries – sometimes God himself, or angels or 'heavenly spirits' – to warn the people of their wrongdoings. But people either ignored or mocked the warnings. And then, soon after, God punished the people for their disobedience and actions by sending a dreadful flood.
Nevertheless, some people survived the Deluge because they did obey the divine laws or they heard the warning of the emissaries and follow the instructions given to survive either in the highest mountains or in special boats or arks, taking with them some animals and seeds to perpetuate their life as well.
Does it sound familiar to the Ark of Noah myth? Indeed, but all the American myths of the Deluge are in fact of Pre-Columbian origins, that is, from a much earlier period of the "cross and fire" evangelization process that started in the 16th century.
Beyond the fact that most of these American traditions were written down under the Christian perspective and moral which often changed the concept of *Gods* into God; *Heavenly Spirits* or *Viracochas* –the white bearded men – into *Angels*, or the *White Bearded God* into Jesus, there are yet some intriguing fields in the indigenous tradition of the Deluge. For instance, how did the *emissaries* know about the coming event of the Deluge? How did they know what places would be safe? Could the Deluge have been prevented? Was the Deluge an artificial catastrophe? Why was God merciless with *his misguided children*?
An illustrating example of the emissaries' warning of the *Great Flood* is found in the following tradition written by the Jesuit Diego de Rosales (1601-1677) in his *Historia general del Reino de Chile y Nueva Estremadura* (ca. 1674), with the presence of two *angels* in the ancient valley of Tagua Tagua in the center of the country:
Among the Indians there is a tradition from immemorial time in the site of what is called Tagua Tagua that refers that in ancient times before the arrival of the Spaniards, there was a beautiful and peaceful valley inhabited by numberless people who enjoyed the sowings. But because of the richness of the land their costumes became corrupted and vicious to the point that not having enough happiness with their own women and other women they gave themselves as beast to the brutal vices of sodomy and bestiality.
But one day two beautiful young men entered that valley, with clothes and faces that were never seen before, of such admirable beauty and seriousness that in fact ***they were angels*** *and thus they told to all the people of that land that they two have been sent by the* ***Lord of the Sky and the Earth, the Sea, the Winds, the Sun, the Moon and the Stars,*** *and that they reproach them, as they should be reproached, because of their actions they were offending the Creator of Nature, their God and Lord, to whom they owed all love and obedience; but yet, if they did not stop they would be severely punished in this life and even more in the next one by*

Left: The Chemamüll *of Araucanía (Photograph by Gustave Millet [No date]). Right: A totem of the Araucanos made out of wood (Photohraphy by Einar Altschwager, 1930).*

eternal pain and torments.

*After saying this they disappeared and they were never seen again. At the beginning the people were impressed but they did not change but kept their vicious actions. Oh! Great patience of God and his mercy because after some years the two angels came back –***angels in human figure** *–with their clothes and beauty that could be realized that* **they were not earthly men but heavenly spirits***. Once again they reproached the Indians and their vices telling them that soon the punishment of God would come unless they did not stop their sins.*

They disappeared and the Indians, used to their bad customs and blind in front of so much light, kept their crimes, unbelievers such as those from Sodoma. But after some days the punishment of God came upon them, shaking the land with such a force that several cracks were open on the ground and God pronounced the judgment and gave the punishment, throwing so much water that all the valley was flooded and submerging all the people, their houses, farms and sowings, erasing all memory of those nefarious people, giving for eternal memory and lesson to others that the lake that today is seen in the region is the wonderful result of what happened so many years ago... [1].

There are clearly traceable Christian concepts in this record but yet, it speaks of a great catastrophe or Deluge in the indigenous context. Indeed, this Deluge is far away a myth in the modern concept of it, this is, a *fable* or a fictional tale of people from ancient and dark times. With geological evidence, the Geophysical American Union in 2007 has concluded that around 13,000 years ago a heavenly body crashed into Earth creating a "rain of fire" which burnt vast regions of the northern hemisphere and made its ice sheets melt into the Atlantic Ocean affecting the *Gulf Stream* and flooding the coastal areas. This was, in fact, the Great Flood, the '*Götterdämmerung*' or *Twilight of the Gods* according to the *Eddas* and the myths and legends of the *Great Deluge* found throughout the world, which destroyed the cultures and that originated the climate change and the transformation of the inhabited areas. This *magno evento* (huge event) is the reason for the sinking of Atlantis which, at the same time, caused the raising of the Andean highlands making the ancient sea port of Tiahuanaco, the *Metropolis of the Viracochas*, reach 3850 m above sea level.

Tenten y Caicai. The tradition of the Deluge of the Araucanos

In their extensive book, The Glacial Cosmogony (1913), Hans Hörbiger and Philipp Fauth stated that a "moon" or heavenly body crashed into Earth about 13,000 years ago and it created a cataclysmic event that destroyed worldwide cultures that existed in that time. This cosmic phenomenon changed the surface of the continents and rearranged the water levels, becoming

the myth of the Deluge or *Great Flood*, with the passing of time. Surprisingly, an ancient tradition of the Yaganes Indians of Patagonia points out a similar event:

A long time ago, the Moon fell into the sea. As a result of that, the surface rose creating a big earthquake. The only survivors of the Deluge were the lucky inhabitants of the Gable Island, near Puerto Williams in the Beagle Channel because the island came loose from the bottom of the ocean and floated in the sea.

The waters submerged the mountains, and when the people of the Gable Islands looked around all they saw was water. The island did not drift, but somehow it was anchored, and when a new Moon came, it appeared bringing humans, guanacos and foxes populating Earth once again [2].

The myths themselves say that men found shelter in the highest mountains. But was it only the 'mountains' where they found shelter?

Here is possibly the very first Western version of the myth of the Deluge of the Araucanos. It was also written by Diego de Rosales in his *Historia general del Reino de Chile y Nueva Estremadura*. The myth is known as the struggle between Tenten –*ThrengThreng*–, the serpent of the mountains and Cai Cai –*KaiKai*–, the serpent of the water . As it can be seen, this version skews the myth, but yet, it is very likely one of the most complete versions of it:

They [the Indians] *believe that when the sea flooded the land in ancient times, although they do not know exactly when it took place (because they do not have a concept of ages or year computations), some Indians escaped to the high mountains they call Tenten which are considered sacred. And in every region there is some Tenten or a mountain of great veneration because they believe, that in these places, their ancestors survived the great Deluge and they expect in the case of a new Deluge, to seek shelter there in order to escape the danger. They add to this, that before the Deluge took place they claim happened, a poor and humble man warned them and because of being like that they did not hear him...*

In the top of each of these high mountains that are called Tenten ,they claim that a serpent lives and it has the same name, which without any doubt is the Devil himself that speaks to them, and that before the flood took place it told them what was going to happen; also the serpent told them to seek shelter in the top of that sacred mountain because there they would be safe and it would protect them.

The Indians believed it and told each other that in the case that the flood of which Tenten spoke about would happen, some of them would become whales, others sword-fish, others bass fish, others snook fish, others tuna fish and others in different types of fish; Tenten would help them into their mutation, so incase the waters would come rapidly and they could not reach the top of the mountain, they could swim after having become fish.

The Indians claim, too, that there was also another serpent in the land whose name was Caicai-Vilu, and this one was the enemy of the Tenten serpent and also the enemy of men ,and in order to kill all of them it made the water of the sea rise and flood the land and flood the Mount Tenten and the serpent of the same name, and certainly all the people that were sheltered there.

Thus, the two serpents were fighting, Tenten and Caicai, one making the sea rise and the other one making the mountain rise over the sea level. And when the waters of the sea started to flood the land, the Indians ran fast to the Tenten trying to get as high as they could, taking their daughters and women and the food they could carry. The water caught some of them at the base of the mountain and others were caught in the middle of it; just a few reached the top. And it happened what they have spoken of to those that were caught by the water, is this, becoming fish and surviving by swimming in the water, because some of them became whales, others bass fish, others snook fish, others tuna fish and others different types of fish. But some others that did not want to swim in the water became rocks by their will and with the help of Tenten. And to confirm this, they [the Indians] *show in Chiloé Island a rock with the shape of a woman carrying her sons and others next to her, but ,in fact, it was the Creator of Nature that gave that form that looks like a woman with her sons. And they strongly believe that in the Deluge, this woman could not reach the top of the Mount Tenten and became stone with her children so the waters would not take them away, as it can be seen today. And it is told that those who became fish after the flood or Deluge, came off the sea to meet women that were fishing or collecting shellfish, especially they were coming to the maidens with whom they*

had children; and thus from them comes the lineage that have fish-names because there are several [family lineages] *with the names of whales, sea wolves, bass fish and other fish...*

After stating these fake transformations and intended Deluge, it remains the question of how men and animals survived; they answer that the animals had more instinct than men and knowing better the times of changes and knowing the Great Flood, they reached up the Tenten faster and stayed in the top over the water because most of men were unbelievers and just a few survived in the top of the Tenten. And of these many more died burnt by the Sun. This is because, as they pretend, these two serpents, Caicai and Tenten were fighting, but this last one in order to show its power so the sea could not cover the mountain, suspended it and kept it over the waters. And in this struggle, one of these serpents was the demon and by saying Cai cai made the water rise and rise and because of this fact it was named Caicai. And the other serpent that was divine-like, that protected men and the animals at the top of its mountain, saying Tenten, suspended he mountain, itself over the waters and by going on with this, it reached so high that it came close to the Sun. The men that were at the top of the mountain were burnt with the heat and even though they were covering themselves with callanas [clay dishes] *and pots, the heat of the Sun, because they were so close to it, was so strong that it killed many of them and made others bald. And lastly, they became so hungry that they started to eat each other. And some others decided to keep some animals of each species so they could multiply and also, they kept some seeds to plant.*

In relation to the number of survivors of the Deluge, they are among the different Indian tribes of Chile, which cannot be avoided in such ramblings. Some say, that in Tenten there were two men and two women with their children. Others say that it was just one man and one woman that are called ***Lituche****, which means in their tongue, the 'firsts of the generation of men', which is either two or four* [people] *with their children. Tenten told them in order to calm its anger and the anger of Caicai, the Lord of the Sea, that they must sacrifice one of their children by cutting him in four parts and then throw them into the sea so the kings of the fish and the mermaids would eat them and the sea would become calm. And by doing so ,the water level lowered and went back to the sea. And as the water level was lowering, the Mount Tenten was coming down until it found its own place. And thus, the serpent said Tenten, and they remained there and, also, the mountain with that name, which is well known and of great religion among the Indians* [4].

Was it a mountain?

In 1938, Folklorist Blanca Santa Cruz wrote that one of the figures which forewarned the Araucanos about the Deluge was a white bearded man called Trome. At the top of the Mount Tenten, Trome spoke like this: *I bring you good news, things from heaven that you should know: There is a Supreme Being that knows all, almighty,* ***Lord of Heaven and Lord of Earth that rules***

Funerary totems known as Chemamüll *or "Wooden People" of the Araucano culture sometimes reached a height of 4 meters. What was the original model for these gigantic figures? Although anthropologists claim that they wear a "hat", certainly the objects they have over their heads represent something else. These figures belong to the collection of the Museo Chileno de Arte Precolombino of Santiago (Photograph by the author, 2011).*

all, he created the Sun, the Moon and the Stars and also created us on Earth. But people did not listen to him; only the animals did, leaving their tracks over the stones in the place where they listened to Trome. Soon after, the white bearded Trome disappeared and heavy rain started. The Tenten serpent called the good men to the mountain, but the bad serpent, Caicai, made the water level rise. It is here where Blanca Santa Cruz gives fundamental information:

A few good men and women went to the Mount Tenten where the animals left their tracks, as well as, Trome did. And when they all were there praying to the Supreme Being which Trome spoke about, the mountain raised on four long legs. Caicai was neighing louder and making the waters rise; it seemed that men at the top of the mountain would perish. But at the same time, Tenten whistled and made the four long legs of the mountain grow even longer. It rose so high that it reached heaven [5].

There could certainly be a coded symbol in the Araucano culture of the struggle of the serpents, Tenten and Caicai. Also, there could be an archetypical meaning in the dualism presented through the rising of the waters and the mountain as a place of *salvation* that afterwards became a sacred place as it can be found throughout the world: The Mount Meru of the Hindus, the Himingbjör of the ancient Germans, the Celtic Gwynvryn and the Mount Olympus of the Greeks.

But yet, where did the Araucanos get the idea of a 'mountain' that could be *suspended* over the waters and that reached the sky so high that the Sun burnt some of the survivors and even killed others? How can it be explained that a mountain had four long legs? Was it just a symbol or a metaphor? And who, in fact, were those figures that foresaw the catastrophe?

Myths have a true core that only with the passing of time, have been covered by moral, ethical and religious layers.

Interestingly enough, one key to understand what the Mount Tenten may have been given by another priest, Juan Ignacio Molina (1740-1829), in his *Compendio de la historia geográfica, natural y civil del Reino de Chile* of 1776, where he wrote a very similar tradition about the myth of the Deluge, but adding a remarkable fact: *Among them* [the Araucanos], *a record of a great Deluge is preserved the in which few people survived over a high mount divided in three peaks that was called Thegtheg, this is, the thunder-maker* [tonante], *or the flashing-one* [centellante], *which had the power to float over the waters* [6].

Was Tenten a mount? Why would the Mount Tenten be called the *tonante* and the *centellante*, this is, the **thunder-maker** and the **flashing-one**? How could it float over the waters? Could it have been instead some sort of *flying object* that was controlled by the so called *emissaries* or *angels* that forewarned the Araucanos about the upcoming catastrophic event remaining up while the Deluge took place around 13,000 years ago? The thunder-maker and the flashing-one concepts would refer to the taking off and the propulsion of the *flying object* which in the mental structure of the Araucanos and their descendents was conceived as a mount that would rise over the waters.

Another record of the same myth, provided by Antonio Cárdenas Tábies, tells about the forewarning of the Deluge given by the *Huichal*, the "divine angel" of the Araucanos to Antiray, the daughter of Uchachao, the highest of the gods of the Araucanos: *We must escape from here, you and your relatives and all the animals that we can find because in two moons from now this valley will be flooded and the waters will reach the peaks of the mountains and no one would be able to survive; all will perish. We must go to the island of the Alhues* [Heavenly Spirits] *where our ancestors live. And once the sea level lowers we will come back to the garden of Catral that would have become the earthly paradise, not at the top of a mountain, but in a great Reni* [cave] *of this mountain*.

As it was told, the cataclysm came and the sea level reached the mountains and then after some days it lowered. *Then Antiray, the Huichal and the relatives and the animals,* ***flew from the island to the Mount Tren-Tren and they settled down there*** [7].

They flew! They were in a mountain suspended over the waters! Would it not make sense to think that the survivors of the Deluge were sheltered in a flying object that flew over the waters?

Maybe the symbols of the Tenten serpent describe the wake of the *flying object* and because of their dualist concept with the passing of time they added a water serpent that would fulfill their *view of the world*. This is, their own mental structure coded in symbols and in

concepts that could be understood and transmitted to their descendants.

Through the *Ancient Astronaut Theory* it can be well comprehended that the *emissaries* –the so-called *angels* or white bearded figures such as Trome – chose the "good people" – quite likely the strongest and most intelligent – and some animals and seeds in order to perpetuate the species after the Great Deluge. All the rest would just perish or perhaps, were also able to find shelter and managed to survive in the highest mountains as the own Pre-Columbian myths and legends tell us: The Huillcacoto and Macacoto Mountains of the Huarochirí, the Mount Huaca-yñan of the Cañaris, the Cumancaya in the Alto Ucayali according to the Shipibo-Conibo, the Sierra Negra for the Kágabas, the Mount Lavachi for the Rarámuri, the Parbus for the Yaqui, the Mount Colhuacan for the Mexicas, the Santa Rosa Mountain for the Pápagos, the Katuta for the Luiseños, the Nzukeski in British Columbia and the Olympic Mountain for the Tuanas .

Left: A Machi guiding the Nguillatun from a Rehue. She holds the Kultrun *or sacred drum. (Unknown photographer. Ca. 1940s). Right: A modern* Nguillatun *ceremony celebrated in the Araucanía region in the South of Chile.*

The Sacred Symbols: The Rehue and the Kultrun

The *Nguillatun* is the most important magical-religious celebration of the Araucanos and their descendants. It is a rogation ceremony guided by a *Machi,* or shaman. In ancient times, the *Machis* were men, but during and after the Spanish *Conquista*, women became the rule. It depends on the community how often the *Nguillatun* is developed as well as its duration, which can last from one to four days. The ceremony takes place in a space that is known for this purpose, that is, a sacred space. The ceremony consists of asking the Supreme God *Nguenechen* and the *Pillanes* –the heavenly ancestors– for having a good harvest and fertility and, also, to stop droughts, floods or any other natural calamities.

In the centre of the sacred space where the *Nguillatun* is developed, there is a *Rehue* or *Kemukemu*, a seven step ladder with an anthropomorphic head on its top which usually faces the Sun rise, and that is covered at each side by branches of the canelo tree *(Drimys winteri)* and the maqui tree *(Aristotelia chilensis)*. At the basis of the *Rehue,* different offerings are placed, such as *metahues* (pitchers) with *mudai* (an alcoholic beverage made out of corn) or *chicha* (a fermented drink that can be made out of different fruits), bread and food.

The *Rehue* is a symbol of the axis of the world, the point where Heaven and Earth are united and its seven steps represent the seven levels of their cosmogonic universe.

According to some anthropological researches the meaning of *Rehue* would come from *Re*, a prefix that implies the idea of purity and what is unpolluted; and *Hue*, which means 'place'. So the meaning would be the "Place of Purity" or more likely, the "Sacred Place". This is the "pure" and vertical place/object where the *Machi* can contact the heavenly world or *Wenu Mapu* and the heavenly beings.

Anthropologist Rodolfo Lenz has written that the Rehue is *the tree of the ceremonies of the Machi, it*

consists of a trunk of a thick tree that is buried somehow inclined and reaches about 2 m from the base; in one side it has been carved in a simple ladder and in the superior part branches of the sacred tree of the Mapuches (Araucanos) the canelo are tied. In certain ceremonies, the Machi climbs up to a small platform at the top of the trunk where she dances and sings with a Cultrún (drum) [9].

The *Rehue* is carved from a tree trunk named *Praprawe* which means 'ladder'. It comes from the verb Pra *(Përa)* "to go up"; and We, which means the action of the verb. And *Kemukemu*, another name which the *Rehue* is known, also means 'ladder'.

Another significant object is the *Kultrun* or sacred drum, which perhaps is one of the most symbolic objects of the culture of the Araucanos. It is a half wooden spherical object whose drumhead may be made of sheep, guanaco or colt skin. When the *Machi* consecrates the drum, she introduces her 'song' *(breath)* in the *Kultrun* before stretching the skin, leaving her soul inside of it. She also introduces sacred objects such as magical stones, shells, feathers, healing herbs or seeds, which make it sound as a rattle. On the skin of the drum there is a cross that divides the circle in four parts that represent the Earth and an invisible vertical line in the centre representing the axis to the cosmos. The intersection is the centre of the world, the sacred space where the *Machi* contacts the *Nguenechen*, the gods and their ancestors.

The *Kultrun* is, in fact, a representation of Earth symbolized by its form: Half of a sphere where the calendar system of the Araucanos is based on the solstices and the equinoxes is expressed. The *Kultrun* also contains the annual cycle of the Sun as well as the Moon cycles.

According to the researcher, Juan Ñanculef Huaiquinao, the ancient Araucanos had a calendar of 13 months of 28 days each with a fixed annual cycle of 364 days known as *Tripantü*. The time counting structure is known as *Rakintripantü* and the record of the events were kept in the *Kipus* or "Talking Knots" – an Andean mnemonic system also used by the Incas –, in textiles and in ceremonial vessels. Ñanculef Huaiquinao has defined the basic cycles as: *Antü* (day), *Pun* (night), *Küyen* (month), *Txawün Küyen* (seasons of the year) and *Tripantü* (year).

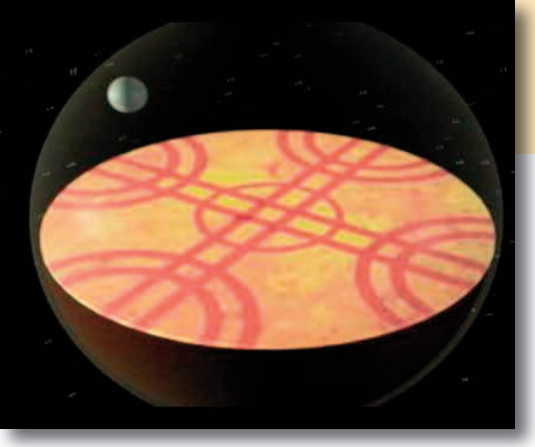
After this first basic cycle, there is an intermediate cycle of 64, 81 and 144 years. The 64 years relate to the threshing ritual and the celebrations of the *Nguillatun*; the 81 year cycle is connected to the funerary mounds or *Kuel* of their ancestors; finally, the 144 year phase is connected to the *decline of knowledge* that brings difficult times.

A third cycle is related to the cosmic phenomenon between the Sun and the planets which is defined at the same time by cycles of 1000 years that implies changes in Earth that could be considered positive or negative. In order to accommodate their influence, the Araucanos perform the *Kümeke* or *Wezake Newen* ritual.

According to Ñanculef Huaiquinao, there are records of cycles of 12,000 years known as *Marri Epu Warranka Tripantü*. Even more, he has calculated that we are living today – 2014 of the Judeo-Christian age – in the 12,481th year of the Araucano calendar. This is 12,481 years since the Araucanos started to record their *Rakintripantü* or calendar counting structure!

Left: A Machi *with her* Kultrun *(Photography by Martin Thomas [No date]). Right: A* Kultrun *or sacred drum. It represents the Earth. Magical symbols have been painted over it.*

Another example of the ancient calendar system of the Araucanos was given by Professor Carlos González,



Left: The visual concept represented in the Kultrun*: The Earth or* Mapu*. Right: A Kultrun with the symbols of the "Sun in Movement" which has a great resemble with the Swastika.*

who decoded the Venus Synodic cycle in their pottery. His extraordinary study is *Simbolismo en la alfarería mapuche. Claves astronómicas* ("Symbolism in the Mapuche pottery. Astronomical keys") published in 1986. So what do we have? A calendar which has recorded over 10,000 years? Astronomical keys of the Venus Synodic cycle encoded in the Araucanos' pottery? Does it not clash with the orthodox concepts of the people of the Americas and even more, with the hunter-gatherer and incipient agriculture societies that were in Chile at the moment of the Spanish *Conquista* and their *cultural development*?

In 2010, a group of archaeologists made public their discovery in TalTal, in the North of Chile, of a 12,000 years old mining place. The archaeologists have estimated that the pre-Columbian miners have extracted 2000 tons!

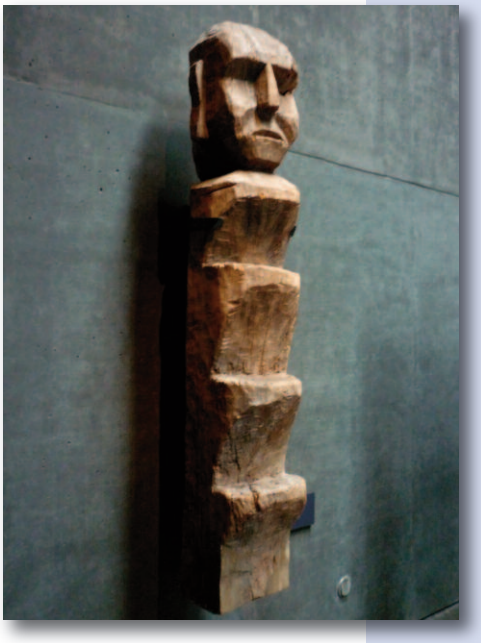
Certainly *history is wrong*. Especially in relation to the Pre-Columbian cultures and civilizations and *their* history, destroyed and overshadowed by Christianity and later by the mainstream Eurocentric historiography.

During the *Nguillatun,* the prayers are pronounced by the main shamans or by the *Lonkos* (chiefs) in the *Nguillatuwe* or *Temples to the Universe*, while some animal sacrifices sometimes take place.

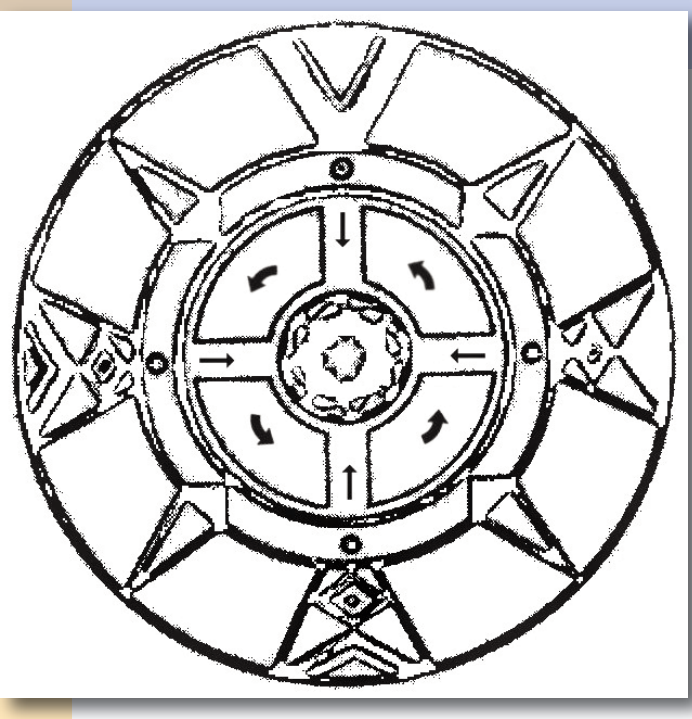
It is then when all the people start to dance rhythmically – *purrun*, in *Mapudungun* – and chant sacred songs around the *Rehue* in the counter-clockwise or anticlockwise direction. At this time, everyone is dancing and repeating the *Machi* words: *Aum! Aum! Aum!* The end of the ceremony is reached when the *Machi* climbs the stairs of the *Rehue* in order to access the heavenly world for the final prayer.

Symbols of ancient facts

What was the original meaning of the *Rehue* ladder? Could it have been the ladder used by the survivors of the Deluge to go up to the "Mount Tenten" that was *suspended over the waters*, and then used to come down? The *Rehue* may well be the figure of an object of ancient times that has been preserved in the cultural heritage of the Araucanos as a sacred symbol: The sky ladder that "connects" with the heavenly world where



Left: A Machi *with her* Kultrun*. Center: A Machi next to a* Rehue *(Photographs by Carlos Aldunate, 1978). Left: A* Rehue *in the collection of the Museo Chileno de Arte Precolombino (Photography by the author, 2014).*



The design of the Ruka *or house. It follows the four cardinal points plus its center which is conceptualized as a vertical axis. Each of the spaces of the* Ruka *has a symbolic meaning connected to the Sun and to the cycle of life and death following the counter-clockwise direction. What was the original model for its design? (Illustration from the book by Carlos González, Simbolismo en la alfarería mapuche. Claves astronómicas, 1986).*

the Supreme Being – the God *Nguenechen* –, the emissaries and their ancestors live. A fact that may reinforce this idea is its symbolic use in the performance of the *Nguillatun* ceremony of accessing the heavenly world.

Significantly, the idea of the sky ladder is found also in another Andean culture of South America: The Shipibo-Conibo of Perú, where one of their myths also speaks about an "angel" or *viracocha* that forewarned the Deluge. As a matter of fact, the survivors in this myth climbed up the Genipa sacred tree which symbolizes an 'invisible ladder' that joins Heaven with Earth and that was used by the "spirits" to come down to Earth and it was also used by humans to come down to Earth after the destruction of the world [10].

The sky ladder symbol is found, too, among the Catíos Indians of Western Antioquia, in Colombia. In their myth, Herupotoarra, a man from a royal family, built a *heavenly ladder* that reached the Moon. At one point, he fell from the ladder into another planet "below" Earth, known as Armucurá. The people from Armucurá were immortals, and they fed from the stem of the palm tree-like chontaduro *(Bactris gasipaes)*. But yet, Herupotoarra built, once again, a sky ladder that allowed him to come back to Earth [11].

Another myth from the Catíos also speaks of the sky ladder. It points out that the god Caragabí had a "magnificent" ladder that started on Earth and it reached heaven or *Baha*. It was built so the Catíos Indians could "go up" to talk to Caragabí anytime they wanted. The myth records that the ladder was of a material "as if it would be of thin crystal" and it "had a handrail and railings made out of something like a highly polished metal, in order to avoid dizziness for those who go up or down, and the ladder lay on the ground on two strange and beautiful flowers".

But when the Indians sinned, the god Caragabí removed the ladder and threw coconut water over their heads so they start aging.

The myth also says that when the child of a sinful relation touched the sky ladder it collapsed from heaven and some people that were there had the chance to reach heaven; others fell onto Earth.

The Catíos also say that their ancestors could very well hear the chants and music from those in heaven because back then "heaven was not as high as it is now". So they decided to build a ladder that would reach heaven. But Caragabí did not at all like this and when the Indians have already reached a high point with their ladder, Caragabí destroyed that ladder and "took heaven far away from the reach of men" [12].

Meaningfully, the sky ladder also is found in *Genesis* of the Bible where in his journey to Haran, Jacob had a strange dream: *And he dreamed that there was a ladder set up on the Earth, and the top of it reached to heaven; and behold, the angels of God were ascending and descending on it!* (*Genesis* 28:12).

But why did the "angels of God" and all these divine and immaterial beings need a technological object to transport them from heaven to Earth and vice versa?

If, against all odds, in the Pre-Columbian tradition, this myth would be just a fable, where did the Indians get the idea or notion of a ladder that was used to go from Earth to Heaven?

Clearly, at one point in ancient times, there was some "ladder" or a similar technological object that was set between Earth and "something" that was over it which the myths may refer to as "heaven" or "sky" and that it was not the simply heaven or sky above us because *heavenly* or *divine* beings were there or lived there,

Although silver was not known among the Araucanos before the arrival of the Spaniards to Chile, they soon adopted it and used it for different ritual paraphernalia such as the Trarilonko *(above) worn in the heads (see below).*
Bottom: Silver winged anthropomorphic figures from the Mapuche culture.
Right: A silver Trarilonko. *A horned man and two serpents near him (*ThrengThreng *and* KaiKai*?).*

being visited in some cases by men, some of them having remained there and others returned.

Just like the Shipibo-Conibo and Catíos, the Araucanos knew of the sky ladder or *Rehue* that was used to access the "heavenly world".

And what could be the meaning of the counter-clockwise direction around the *Rehue* performed in the sacred *Nguillatun*? Could it be a visual resemblance of the movement of the *flying object* that flew over the waters of the Deluge? The counter-clockwise direction could be the anti-gravitational movement of the *flying object* which has been preserved in the most important ritual of the Araucanos, the *Nguillatun*.

In relation to the *Kultrun* or sacred drum: How did the ancient Araucanos know that the Earth was round so they could represent it as such? How can this pre-Columbian figure and symbol be satisfactorily explained? Where did the Araucanos obtain the idea of this representation of Earth?

All the culture of the Araucanos and their knowledge – called Kimün in their language – came from the so called *Lituche, the 'firsts of the generation of men'*, this is, the first people, the survivors of the Deluge.

It would not be impossible to conclude that the *Lituche* gave their knowledge to their descendents –which was kept in their symbols and myths– about the shape of the Earth as well as the description of the ***thunder-maker*** and the ***flashing-one*** Mount Tenten, the *flying object* where they found shelter during the last Deluge that took place 13,000 years ago.

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[1] Rosales, D. *Historia general del Reino de Chile*. Quoted in: Medina, J. T. *Los aborígenes de Chile*. Pages 41-42. In our time, as a matter of fact, the lake dried.

[2] Bengoa, J. *Historia de los mapuches*. Page 10.

[3] These names can be found indistinctively as *TegTeg/Ten Ten/ Chren Chren* and *Coi Coi*.

[4] Rosales, D. *Historia general del Reino de Chile*. Quoted in: Medina, J. T. *Los aborígenes de Chile*. Pages 38-41.

[5] Santa Cruz O., B. *Leyendas y cuentos araucanos*. Pages 115-119.

[6] Molina, J. I. *Compendio della storia geográfica, naturale, e civili del regno del Cile* (1776). The same myth was written by James George Frazer in *Folk-Lore in the Old Testament* (Page 133). The original Spanish version of Juan Ignacio Molina says: *Se conserva entre ellos la memoria de un gran Diluvio, en el cual dicen que no se salvaron sino pocas personas, sobre un alto monte dividido en tres puntas, llamado Thegtheg, esto es el tonante, o el centellante, que tenía la virtud de fluctuar sobre las aguas.*

[7] Plath, O. *Geografía del mito y leyendas chilenos*. Pages 245-246.

[8] About the Deluge traditions in the Pre-Columbian America and the forewarning of the catastrophe given by the *Viracochas* see my book *El Gran Diluvio. Mitos americanos sobre la última catástrofe planetaria* (2011).

[9] See the book by Rodolfo Lenz, Estudios araucanos: *Materiales*

para el estudio de la lengua, la literatura, y las costumbres de los indios mapuche o araucanos. Diálogos en cuatro dialectos, cuentos populares, narraciones históricas y descriptivas i cartas de los indios en la lengua mapuche (1895-1897). It is a fact that almost all the *Rehues* are inclined. Until now there are no ethnographical studies about this subject.

[10] See Heath, C. *Una ventana hacia el infinito. Arte shipibo-conibo. "Incan Baque, hijo del Inca"* (2002).

[11] & [12] See Izquierdo Gallo, M. *Mitología americana* (1956).

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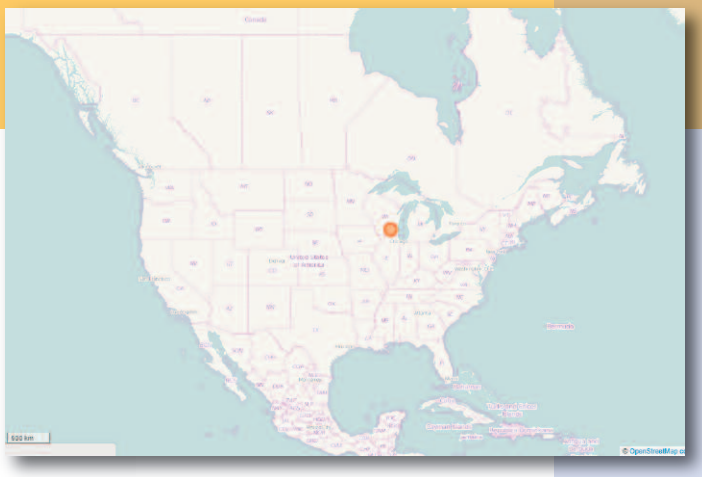
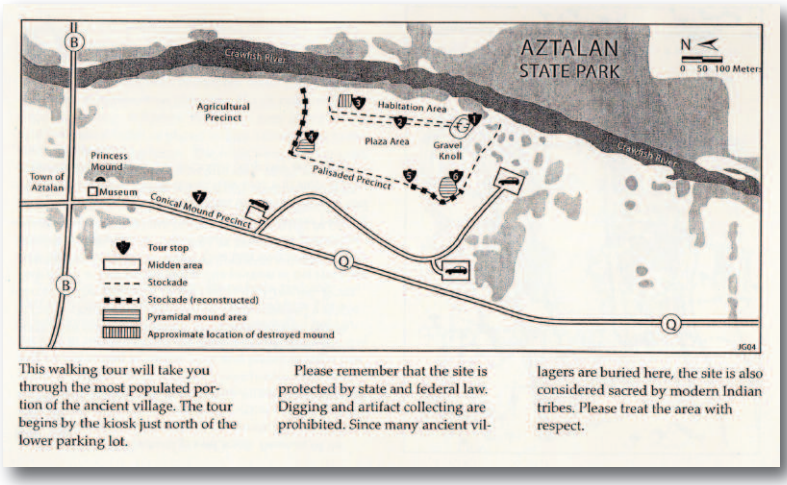
Archaeology Tip

Aztalan



Article by Terrance F. Johnson

Aztalan is known to many researchers and authors as a possible home for the renowned Aztec (Mexica) people, who dominated a large region of Mesoamerica from about the 14th to 16th centuries. Aztalan is located in southern Wisconsin (U.S.A.) near the city of Madison, and today is designated as a State Park. The grounds of the ancient site covers close to 172 acres (69 ha), which includes mounds, habitation areas for the common people and the elite, agricultural areas, various pits, and stockade walls complete with watchtowers. The site was positioned along the banks of the Crawfish River in Jefferson County. The Crawfish River is a tributary of the Rock River, meeting up at the city of Jefferson, about twenty miles away from the State Park location, and eventually it flows into the Mississippi River.


AZTALAN
STATE PARK
N
0 50 100 Meters
Crawfish River
Agricultural Precinct
Habitation Area
Plaza Area
Gravel Knoll
Princess Mound
Town of Aztalan
Museum
Palisaded Precinct
Conical Mound Precinct
Tour stop
Midden area
Stockade
Stockade (reconstructed)
Pyramidal mound area
Approximate location of destroyed mound
JG04
This walking tour will take you through the most populated portion of the ancient village. The tour begins by the kiosk just north of the lower parking lot.
Please remember that the site is protected by state and federal law. Digging and artifact collecting are prohibited. Since many ancient villagers are buried here, the site is also considered sacred by modern Indian tribes. Please treat the area with respect.

The site was first discovered by a white settler named Timothy Johnson in 1835. Beginning in January 1836 Judge Nathaniel Hyer, a noted antiquarian, traveled by horseback from Milwaukee, Wisconsin to record the first map of the area, and again in 1837. It is argued that Hyer first named the site Aztalan after seeing the layered pyramid type mounds, and basing his decision on writings and observations from Alexander von Humboldt, a Prussian explorer, geographer, and naturalist who had traveled extensively in Latin America. There are variations of the name Aztalan, the first being that it consists of two Mexican words, atl (meaning water) and an (meaning near), probably based on the extensive canals and waterways dug-out around the Aztec Capital City of Tenochtitlán in Central America, and secondly from the Nahuatl language, the original language of the Aztec, it translates into aztatl (meaning heron) and tlan (meaning place of). The root tlan is generally used to specify a place or settlement.

It has been speculated, by some, that Aztalan might have been the original home of the Aztec, prior to

them migrating southwest and into Central America. The Aztec are dated to have arrived in Mesoamerica around A.D. 1200 from the north. Where from the north has not yet been determined. The Aztec told the Spanish chroniclers that their original home was from the north near a place of seven caves.

Since the earthen mounds built at Aztalan resembled the stone teocallis of Mesoamerica, it was probably reason enough to connect the two locations. It should be noted that the Maya also built in the ziggurat pyramid style, along with the Olmec culture. In fact, many of the ancient cities were extant prior to the arrival of the Aztec people.

Any signs of Aztec presence at Aztalan might be slim at best. The Aztalan site was part of the late Mississippian Tradition, which extended from Wisconsin locations down to the Gulf of Mexico. It was the final phase of the great Mound Builder cultures, ending at around A.D. 1450. It would have been quite possible for the Aztec to have arrived and built the ancient site, and then left for some unexplained reason, but that scenario seems highly unlikely. The second theory places the Aztec at Aztalan after the arrival of the Spanish and after having suffered the devastation caused by disease and war with the conquering Spaniards. There seems to be enough evidence for the Aztec to have traveled throughout the American Southwest. In any event, it seems clear that the Mississippian Mound Builders were somewhat different than the Hopewell Tradition of the Ohio River Valley. Their truncated mound style of building, their emphasis on the sun, their knowledge of astronomy, their long distant trade efforts, and the cultivation and use of maize (corn) gives strong possible connection to cultures of Mesoamerica.

The ancient site has not been fully excavated, but there are future plans from local archaeologists. Currently it is believed about 350 people resided in the village, who planted corn, hunted, and fished for their survival. The main question which comes to mind is why would the builders and planners of the village have developed such a large plaza area for only 350 people? There were other tribes in the region: was it a practice to invite other outside tribes to their festive gatherings or were they planning to expand? The first impression to this dilemma is that the plaza area, being totally enclosed by the outskirts of the village, would contain double the amount of 350 people.

What is truly striking about Aztalan is the fact that middens (refuse piles) were unearthed containing human bones along with freshwater shells, animal bones, and other debris. What makes this find so interesting is the fact that an Archaic Maritime Culture, who once resided on an island off the coast of Brittany, France practiced the same form of human body disposal. In addition, in the later half of the 20th century it was found the same practice was performed by a maritime culture living in the northeastern Untied States and eastern Canada around 6,000 B.C. Still, what is perhaps more interesting is the fact that an ancient Native American culture from the southwestern United States, carried out the same disposition of human remains dating to around A.D. 900 to A.D. 1500. Is there any connection? There seems to be enough evidence to believe there is an association. I will attempt to

Photo 3: Mound 6. Photo by Derek W. Johnson, customimagephotos@gmail.com

make this connection in my second book, which will hopefully be published by the beginning of 2015 if not before.

The east side of the river is not open to public exploration. What has been uncovered there are smaller mounds and one effigy mound what appears to be a long-tailed water spirit, which inhabits an underground water-world in Mississippian mythology, and is sometimes referred to as a water panther. What is curious about the terminology of the mythological creature is that it contains panther in the name. The term "panther" generally applies to animals of the genus Panthera, which include lions, tigers, leopards, and jaguars that are native to Asia and Africa. The term "puma" specifically refers to the genus Puma, which includes the cougar. Both the puma and panther are members of the Felidae (cat family), and it is possible to find panthers in the Americas. The cougar is native to northern America down to Chile in South America. This bit of trivia gives rise to speculation about a possible ancient connection between the people of Aztalan, and the builders of Puma Pumku in Bolivia, South America.

Photo 4: Mound 4; Photo by Derek W. Johnson, customimagephotos@gmail.com

Aztalan is considered by archaeologists to be Middle Mississippian Tradition. However, it appears that the village layout, the mound construction, the emphasis on agriculture, a change in diet of the residence from small animals to food from the river, the limited amount of effigy mounds, the limited amount of pottery, and the lack of ritual type burials seems to suggest that the people who resided in the village were from a later splinter group who parted from the cultures down south on the Mississippi River. The whole site points to

Photo 5: Mound 6 as seen from Mound 1, Photo by Derek W. Johnson, customimagephotos@gmail.com

possibly a Late group of Mississippians. For example, the mounds and flat-topped pyramids are smaller than those built further south, the lack of a woodhenge observatory for plotting the sun, moon and stars, the

Photo 6: Habitation area, looking south; Near Mound 1; Photo by Derek W. Johnson, customimagephotos@gmail.com

minimal amount of extensive ritual burials, a large number of small conical mounds found around the village, possibly indicating an individual form of burial, and the absence of sacrifice with mass burials, especially of young women, their large forty-five acre (18 ha) area for farming placed outside of the stockade on the north side, where they grew not only maize (corn), but also squash, and possibly climbing beans. This lifestyle argues for the people to have trended toward a more sedentary way of life or a move away from the old Mississippian Tradition.

As to why they disbanded, the answer remains unclear. Perhaps with the changing life-style of the people, their reason for existing changed. Still, there is the possibility these people were overtaken by the many other tribes in the area, and ultimately absorbed into their tribes or forced out. This remains as one explanation for the Aztec relocation from the north into Central America around A.D. 1200.

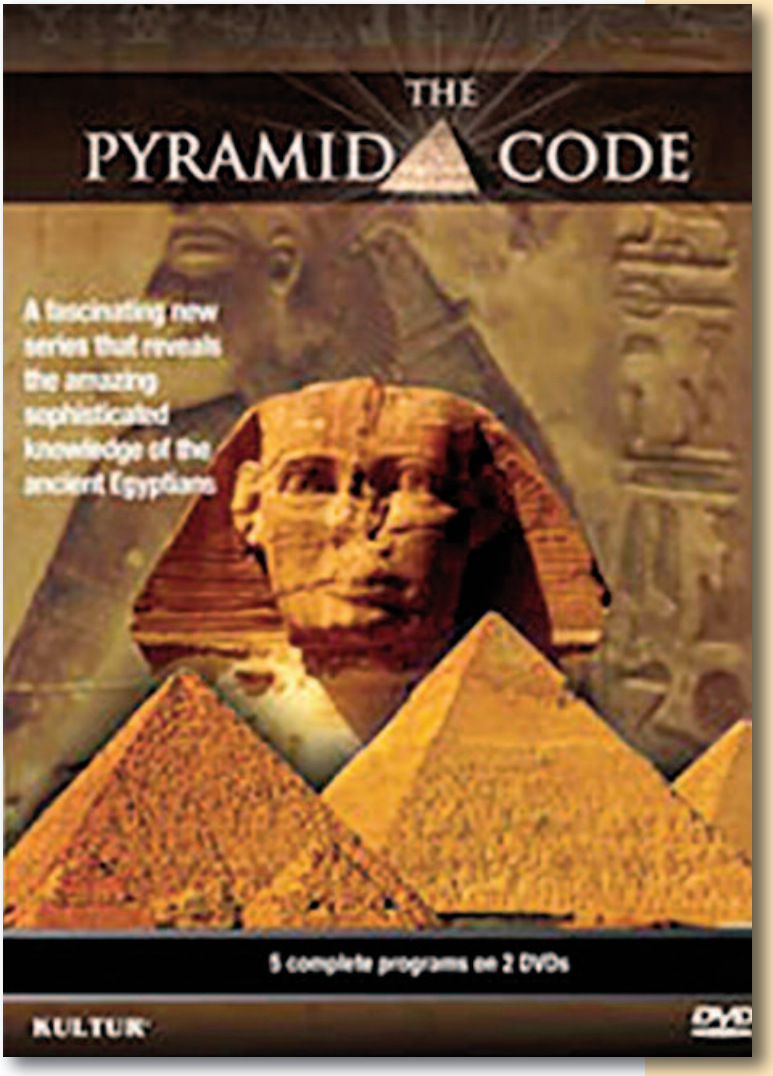
Overall, a trip to the Aztalan State Park is worth while. The village pathway is 2 miles (3.2 km) long, and it is filled with interesting information signs along the way. There is unlimited opportunity for picture taking at all points. Of course, artifact procurement is prohibited, as well as, digging in any location. The site is considered sacred since a number of Native Americans are buried there.

After leaving the village site, it is recommended to stop at the Museum located at the intersection of highways B and Q. The Museum is operated by the Lake Mills Aztalan Historical Society. Also at that location there is a small conical mound, which contains the body of a female wrapped with bands of shell beads, possibly totaling into the thousands. The girl, who had suffered from an arthritic condition, was laid to rest on a shell-beaded mat shaped in the form of a bird, very similar to the body found in mound #72 at Cahokia. Because of the elaborate nature of the burial, researchers dubbed the woman the "princess."

Book & Film Recommendations

In every issue, we are going to suggest book and/or film titles that are of interest to the PaleoSeti or Lost Civilization Theories.

Carmen Boulter (Director)
The Pyramid Code


THE
PYRAMID CODE
A fascinating new series that reveals the amazing sophisticated knowledge of the ancient Egyptians
5 complete programs on 2 DVDs
KULTUR
DVD

In this issue I would like to have a look at the documentary series *The Pyramid Code* directed by Carmen Boulter, PhD, who teaches at the University of Calgary, which is just a stone's throw from where I live and work.
There are many documentaries about the Egyptian pyramids, the sphinx and general Egyptian archaeology, but most of them just repeat the same old things. This basically hasn't change since the 1960s.
The Pyramid Code is a 5 part documentary miniseries, focusing on ancient Egypt. The series explores the possibility of lost civilizations and provides evidence of ancient technology far more advanced then previously admitted by conventional Egyptology. I was especially impressed by the first three episodes; these show lesser known Egyptian sites, showing evidence of advanced technologies. The series is refreshing as it keeps an open mind and never forces an interpretation on the viewer. It features many well known authors such as Graham Hancock, Robert Bauval, Anthony West and many others. The third episode provides a rare glimpse of a very early Egyptian site called Nabta Playa by following an expedition with the director and Robert Bauval. Nabta Playa is considered one of the earliest megalithic sites in Africa and very little is known about it. It lies in a very dangerous region of the World and is therefore rarely visited. This episode alone makes buying this series worth while.
The last two episodes stand in contrast to the previous ones and fell a bit flat. They are hard to follow for the scientifically minded viewer, as they venture a bit to much into the 'esoteric realms'. While I believe that it is crucial to look at old cultures within the background of their religious beliefs, it is difficult to build a 'bridge' to viewers with a more scientific interest in the Lost Civilization Theory by speculating about higher forms of consciousness, shakras and the balance of the feminine/masculine. However, all in all I recommend this series, especially the first three episodes. It is an open minded look into alternative opinions about ancient Egypt, which we need more of.

Review by Herbert Eisengruber

The DVD set is available from the following retailer:
http://www.amazon.com/The-Pyramid-Code-Carmen-Boulter/dp/B002KLPB06
It is also available on Netflix in the Documentary section

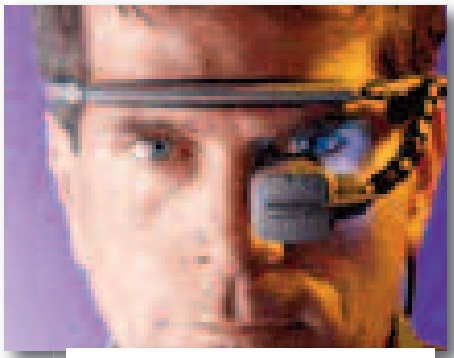
Missunderstood technology?
Virtual Reality in the past

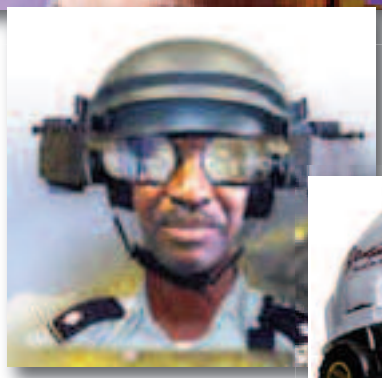
Article by Herbert Eisengruber

A lot has changed in our lives since the advent of the personal computer about 40 years ago. Computer technology is all around us, creating virtual worlds everywhere we look. These 'virtual worlds revolutionized medicine, the military and the entertainment industry. Virtual reality has become standard everywhere you look. The devices that deliver this technology are getting smaller and more capable. In fact the size of the devices are only getting limited by our eyes, ears and other senses.
The newest incarnation of virtual reality is Google Glass, a wearable personal monitor with internet connection. [Photo 4].
But the military has already been using the technology for years to control drones and other devices.
The advantages of such systems are obvious:

– Due to close proximity to the user's eyes, the simulated screen size of the device appears much larger.
– The information displayed in the device can only be seen by the user that wears the device, without disturbing other people. It also assures the privacy of the displayed data.
– By using the device in front of both eyes, true 3D can be displayed, which is essential for real world simulations.

Ever since I've been interested in the PaleoSeti Theory, I'm puzzled by depictions of unusal helmets and face masks from ancient times. Some of those depictions are eerely similar to modern virtual reality devices. Is this a coincidence? Just another case of "looks like..."? I don't think so. Depictions of virtual reality devices, a worldwide phenomenon, fits perfectly into the picture if we assume an extraterrestrial contact in the past. It can be assumed that a technologically advanced culture visiting our ancestors would have had similar technology to what we see today.





Photos 1 (left), 2 (lower left) and 3 (bottom left) show different variations of virtual reality display systems for different applications (mobile office, millitary and construction) All photos are courtesy: Kaiser Electro Optics

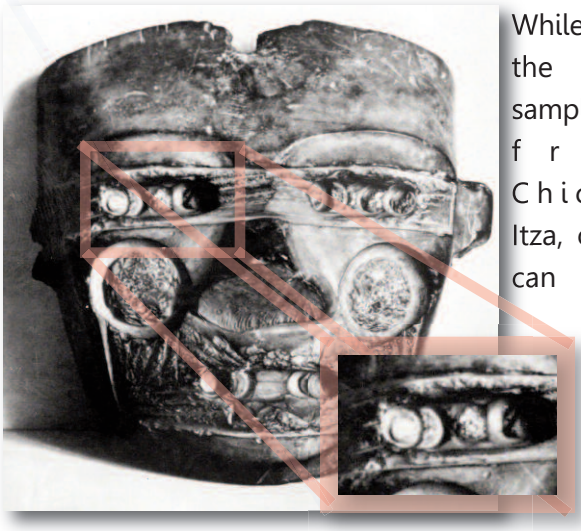
Strange, stylized depictions of this technology can be found in almost every culture in the world in different manifestations, as I want to show you.
Like always, one has to keep in mind that what the ancient artists saw, they didn't fully understand. Sometimes the artist didn't even see the devices themselves, but the stories got handed down many generations until they finally were carved in stone. With this background in mind, I think the carvings, etc. are extremely accurate. The first example I found was in Chichen Itza, Mexico. This amazing place will be featured more closely in one of the upcom-

Photo 4 (top): The most recent application for highly portable virtual reality technology is 'Google Glass' . The virtual reality device is connected to the Internet via a Cell Phone connection and a small computer display is mirrored in the eyeglasses. The type of application for such a device is limited only by the imagination. Photo courtesy: Best-Android-Lookout

Photo 5&6 (top):
Photo 7 (bottom)
Photo 9&10 (far right)

ing issues of PaleoSeti magazine and contains literally hundreds of depictions of beings with strange helmets, headsets and goggles [Photos 5-10]. In one particular carving [Photos 5 and 6], the headset reaches from the ear to the eye. The 'eye piece' is bent in a way so the wearer could see the possible screen, just like in a modern virtual reality device. The similarity to the modern device shown in photo 3 is amazing. What were the ancient Maya trying to immitate when they carved the goggles into stone? If you look closer at photos 9 & 10, you will also see other interesting details. You can see that there is a long object extending from the ears to the mouth. In modern indigenous cultures those extreme ear piercings can still be seen today. Is this an immitation of a virtual reality device as seen in photo 3 that was misunderstood by the Maya? Something they have seen their 'gods' wear? Indeed, if you look at photo 3 and check out the Microphone, it appears to run out of the person's ear if you wouldn't know the technology behind it. Of special interest are photos 9 & 10, as the artist seemed to have carved an earpiece that is amazingly close to a modern time in-ear headphone piece. If you ever saw a FBI agent, you know what I'm talking about. While all of the above samples are from Chichen Itza, others can be found all over the Mayan culture.

Photo 8: Aztek carving. Note the rectangular 'wrap-around' carving around the eyes. Photo from ca. 1940, unknown photographer



But the Maya were not the only culture with strange depictions of virtual reality devices that

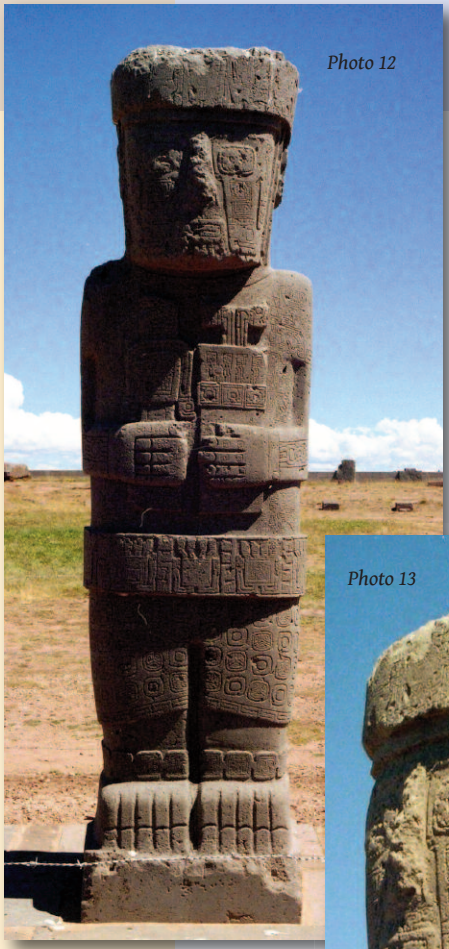


Photo 12

can be found. If you have a look at photo 8 you can see an Aztek mask with a curious 'band' around the eyes. Not only that, if you look closer at the eyes, you can see that the artist has carved several 'pupils' in each of the rectangular eye sockets. Did the artist try to carve a device similar to a modern virtual reality device like the Google Glass, seen in photo 4?

Photo 13

In Tiwanacu, Bolivia, the mysterious place we presented in the last issue of PaleoSeti magazine [1], stands the so called Ponce Stele [photos 11 & 12]. Upon closer inspection of the head, one can clearly see that the artist carved strange recangular features on both halves of the face that end in rectangular eyepieces. Is this a variation of the same theme that we can see in Chichen Itza? Did the Tiwanacu culture carve square eyes because this is exactly what they saw?

But not only in the Americas can we find possible examples of misunderstood virtual reality technology on ancient artifacts. On the continent of Africa lies the mysterious Simbabwe culture. Very little is known about this culture, except it was a highly developed one that built the great stone structures of 'great Simabawe' [Photo 13]. Some of the culture's enigmatic art can now be seen in the Metropolitan Museum of Art in New York City. One of them you can see in photo 14. Next to the strange custom in this area of the world to mutilate bodies with elongated necks (wich will be of specific interest in one of the next isues of PaleoSeti magazine) one can find unusual helmets with technical looking additions on them. One features two extensions that end right in front of the figure's eyes. [Photo xx] Could this also be a depcition of misunderstood Virtual Reality technology?

I think these are intersting questions that need to be further investigated.

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[1] PaleoSeti Magazine, Issue 2 - Summer 2014

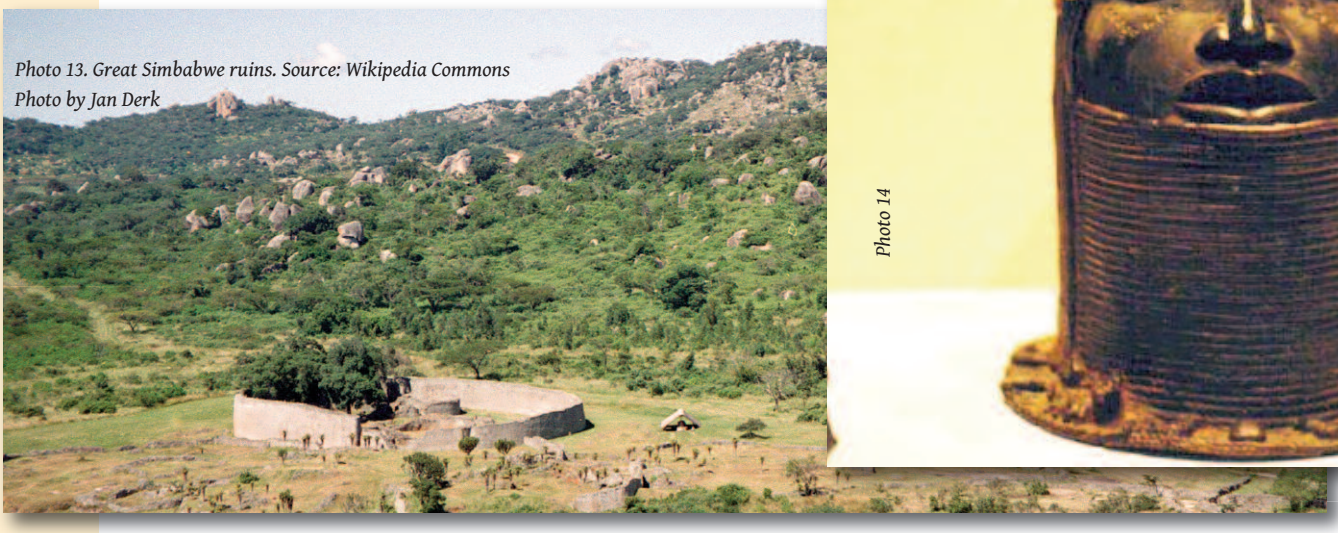

Photo 13. Great Simbabwe ruins. Source: Wikipedia Commons
Photo by Jan Derk

Photo 14

Archaeology meets paradise: Tulum on the Caribbean coast

Feedback wanted!

PaleoSeti Magazine wants your feedback. Tell us what you liked and what you didn't like about this issue. We are open to constructive critizism.

Get published, show your research and make your voice heard.
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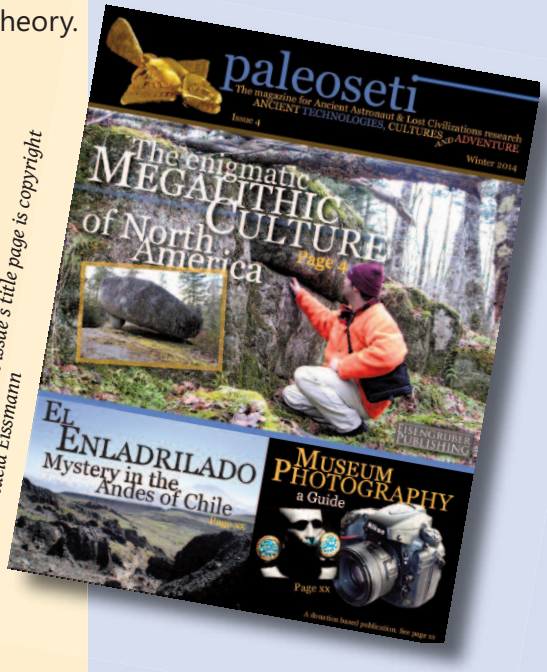
Would you like to contribute to PaleoSeti Magazine? No problem. Get in touch with us with the email provided in the Masthead on page 2, and tell us a short overview of what your contribution or article will be about. Currently we can't pay any fees for submitted articles that are published in PaleoSeti Magazine, but that might change in the future. Your article should have a clear connection to archaeology, the Ancient Astronaut or Lost Civilization Theories.

Webpage

Please check out our website at www.paleoseti.com for more background information and much more PaleoSeti research. The page is in its 15th online year and one of the longest running sites dealing with the Ancient Astronaut Theory.



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